JOE KUBERT'S WORLD OF CARTOONING

STORY-GRAPHICS

Dedication

"To all who dream in pictures and have need to display their imagination in a graphic form; to be a cartoonist."

"Rules of the Game"

This course contains five lessons. Each lesson consists of six pages. The sixth page is the homework assignment page. Special 11" x 17" two-ply illustration boards have been supplied to you as part of your art material kit. Homework assignments must be done on these boards *only.* Homework done on any other paper or board will *not* be critiqued. Upon completion, mail homework to us in the envelope provided.
Allow at least two weeks for the critique reply.
Homework must be received in sequence. That is, *lesson one* must be critiqued and returned before *lesson two* may be processed. This procedure will be followed for this entire course, lessons *one* through *five.*
The projected time frame for the completion of each individual lesson, including your homework assignment and the critique from your instructor is approximately one month. Therefore, the time for completion of the entire course is approximately five to six months. Variations may occur due to differing mail delivery schedules.

Cartooning Art Materials

Art materials are included in your course kit. These materials are of *professional quality.* If abused they can be damaged. Follow the instructions in this course book and on your video for the proper usage and applications of your art materials. A lap board or a tilted art table is required to do your work properly.

Course

The course you have selected contains instruction and information tried, tested and utilized by professional cartoonists. A list of additional courses and their descriptions appears on the last page of this book.

Practice and Homework Schedule

Practice drawing and sketching as often as possible. Drawing an hour every day is much more beneficial than spending several hours only one day a week. Drawing a little every day works. Your improvement in drawing is directly related to the time you spend at drawing. Carry a sketchbook with you so you can take advantage of any spare time you may have. Don't draw to impress others. Do it for yourself. Build your confidence by drawing more and more. Your efforts will be rewarded by the improvement you will see in your work.

How to Use This Course and Video

Sit in a correct drawing position in order to view your work properly and be comfortable while you draw.

Adjust your table to a slant that allows your drawing to be seen at a 90 degree angle, to avoid distortion.

Place your art kit in a secure place, but within easy reach.

Do not experiment with materials in the kit. (You will receive instructions in the use of each item as required by the course.)

Do all sketching and preliminary drawings on the paper separating the pages in your course book. Use both sides. If more paper is needed, use unlined bond paper or inexpensive stationery.

Set up your VCR at your workplace, if possible. The video is designed for me to accompany and "coach" you through the course.

When you are satisfied with your sketches for your first homework assignment, copy your selected drawing onto *one* of the five special 11" x 17" homework illustration boards in your kit. Use *only one board* for each of the five lessons. Save your sketches for future reference, and to check your progress.

Mail your finished homework to us according to instructions. You will receive in return, advice, criticism, and corrections from a qualified instructor, on tracing paper placed over your original homework. Take time to review our comments, make corrections of your own, and then proceed with the next lesson. Follow this procedure with all five lessons, and the course will be complete. Or is it just the beginning? You can continue to use the course book and the video as permanent references over and over again. Have fun, and... **best of luck!**

Joe Kubert

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The illustrated cartoon or comic book starts with a *story.* A text. A compilation of words that conveys an idea. The cartoonist then converts these written words into a *graphic form.* Because the cartoonist is a graphic communicator. A story-teller. The cartoonist uses pictures as a writer uses words. As a musician uses his instrument. As a dancer uses his body. Pictures are a language. A universal language. It is the most widely used form of communication, dating back to the time of the caveman.

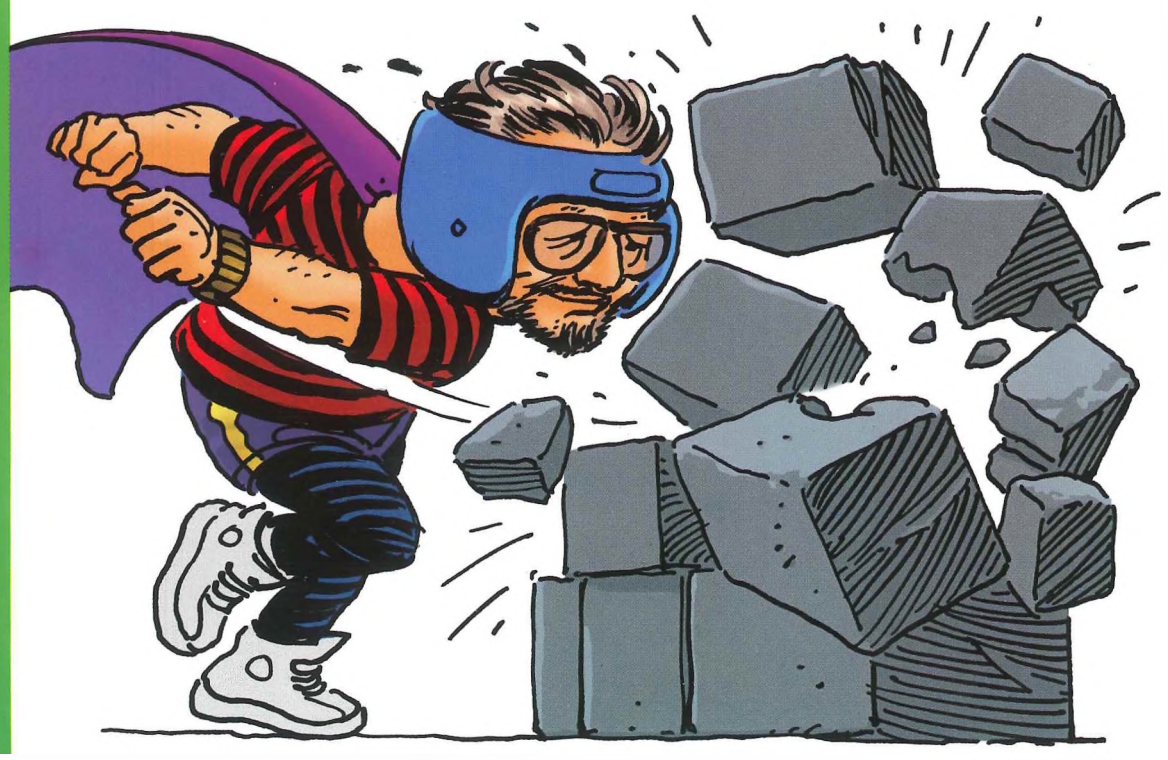
The success of the cartoonists' efforts is hinged on his ability to tell a story. Although cartooning is an art form, the effectiveness of this art form is based on the factor of communication. The drawing may be an excellent composition and beautifully rendered, but if it does not tell the story or express an idea, the drawings are a failure. The artist's style is of secondary importance. The criteria for a successful cartoon is how well the illustrations tell the story, regardless of the subject matter. Humor, adventure, mystery, science fiction, superhero and more are comic book genres that may be illustrated in varieties of styles, but acceptance is based on how well the story is told on a graphic level.

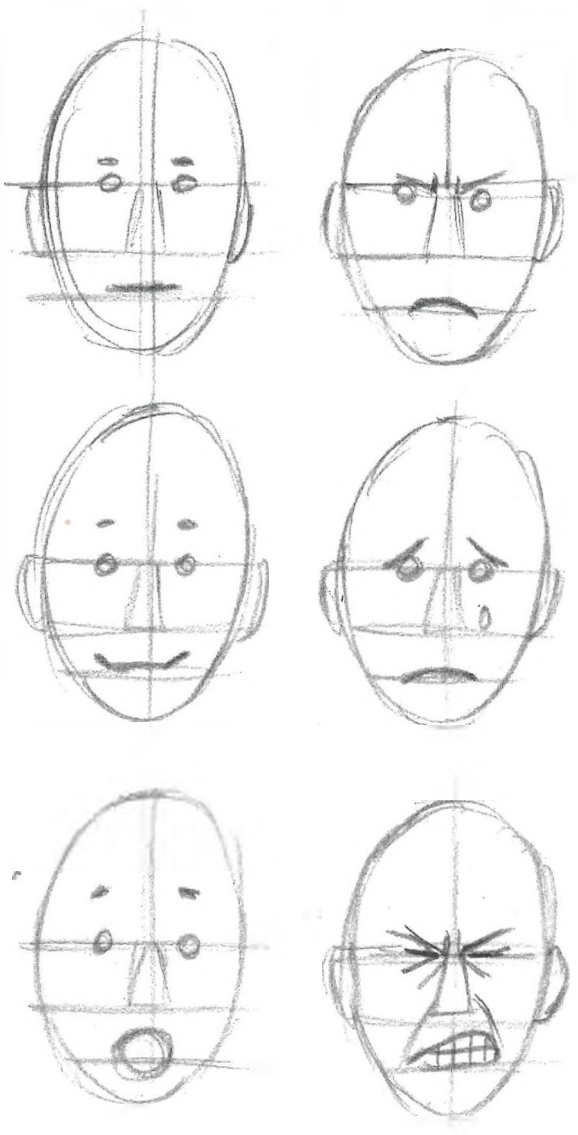
Even dinosaurs take on a credibility of expression, if you invest your drawing with emotion and movement. Otherwise, the figure becomes a cardboard cut-out.

In order to tell a story in one or a series of pictures, the cartoonist must probe deeply within himself to gain an insight in depicting emotions and attitudes. The audience must recognize and identify with the cartoon characters. Body language and facial expressions are vital in communicating emotion and thought.

Keep a sketchbook with you at all times. If you're on a train or a plane, or sitting in a park, become a "people-watcher." Do quick sketches of people. Their movements. How they walk. How they sit. How they stand. Your drawings need not be finished. Just determining a simple line of action can be extremely helpful. Your ability to do these sketches quickly will improve as you do more and more sketches.

It's important for us to learn to focus our concentration on producing illustrations that will strike a responsive chord. Dont' be distracted when in the process. *Think* when you draw. When I draw a superhero in the act of hitting a wall, I want to show the *effect* of that impact. That the viewer or reader will *feel* the power of the punch. Or, when a character is sad, or angry, or afraid, those emotions will be recognized and empathized with by my audience.





Analyze facial expressions. Study actors and actresses. Try to "feel" their emotions as you draw them. And *keep on drawing.*

TITLE: ABRAHAM STONE

SPLASH PANEL:
1. SCENE:

Abraham Stone and Plant Manager are walking through an automobile assembly factory, circa 1910 (early Ford plant). Work (assembly line) is being done.

ABE: Gee, Mr. Kelly. . .Y'mean. . .I'm hired?

KELLY: Sure, me boy. Keep your nose t'the grindstone an' you'll do well.

2. SCENE: Overhead, a chain holding a car's engine suddenly breaks

S.E.: SNAP

3. SCENE: The engine falls toward Abe and Kelly below. Abe looks up, Kelly doesn't see the falling engine.

KELLY: LOT'S OF OPPORTUNITIES FOR A YOUNG--

4. SCENE: Close-up of Abe's agitated face looking up in alarm.

Caption: Abe gasps for breath,. . .

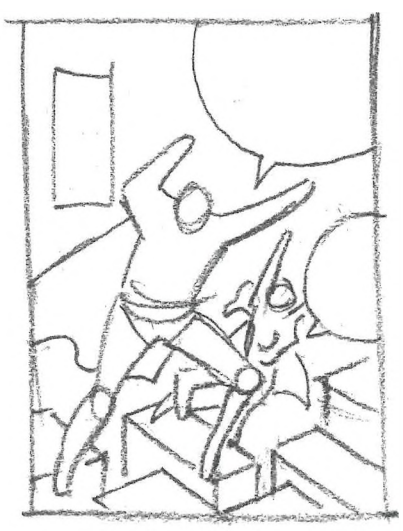
ABE: OMIGOSH. . .LOOK OUT!

This is a sample of a typical professional story script written for a comic book. It is very similar to a movie script. The cartoonist will then design his page to include the number of boxes (panels) and text (dialogue, captions and sound effects). More often than not, the stories are written by a writer, someone other than the cartoonist. Because of formidable deadlines, it is thought that work can be scheduled more expeditiously in this manner.

DO A LOT OF PRELIMS. THIS IS THE PLACE TO MAKE MISTAKES. HAVE A CLEAR PLAN BEFORE YOU COMMIT TO THE FULL SIZE ILLUSTRATION BOARD.

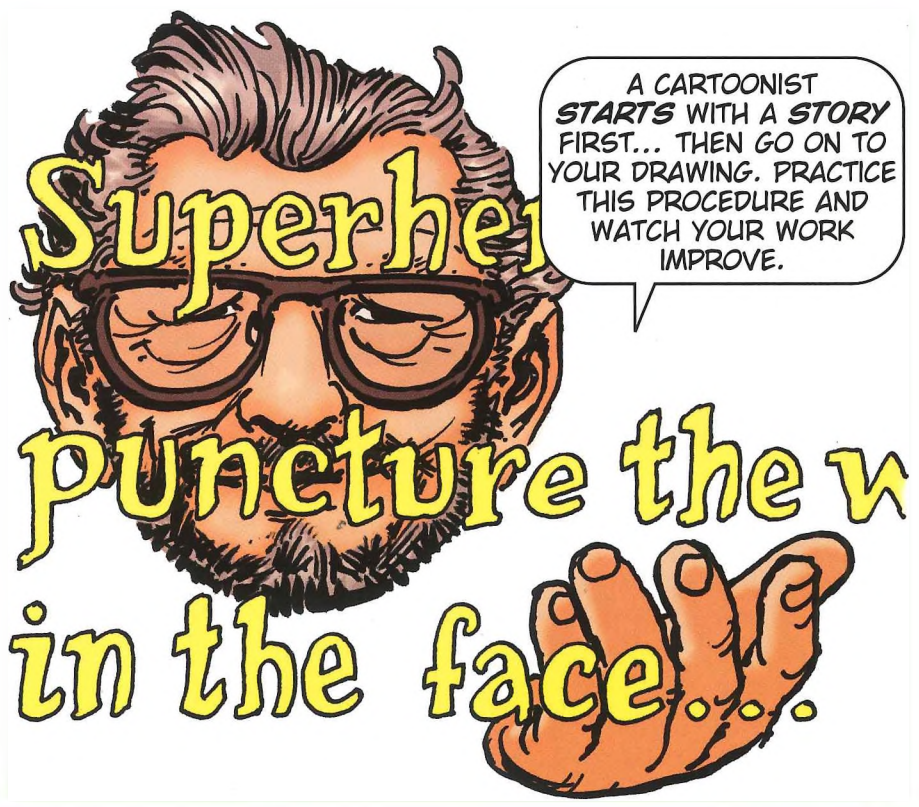
Typically, the written script is done on 8 1/2" x 11" stationery. If the script is being submitted to an editor, it is typewritten. Each panel will contain a *scene description,* plus *dialogue* and *sound effects.* All this information is essential for the cartoonist, so that he may include all the elements necessary to illustrated the story properly and effectively.

PANEL IN WHICH BALLOONS AND CAPTION HAVE *NOT* BEEN PLANNED IN THE COMPOSITION



PANEL IN WHICH BALLOONS AND CAPTIONS HAVE BEEN PROPERLY PLANNED

I tend to write my stories in a more *graphic* form. I use the 8 1/2" x 11" stationery to "rough out" my story. Working with the simplest stick figure forms, I design my compositions panel to panel in order to achieve a smooth sequential flow of action and story. I include balloons and captions, approximating the spaces for text. Dialogue, captions and sound effects are refined before I transfer these "roughs" to the full size (10" x 15") illustration boards.


A CARTOONIST STARTS WITH A STORY FIRST... THEN GO ON TO YOUR DRAWING. PRACTICE THIS PROCEDURE AND WATCH YOUR WORK IMPROVE.
Superhe
puncture the w
in the face...

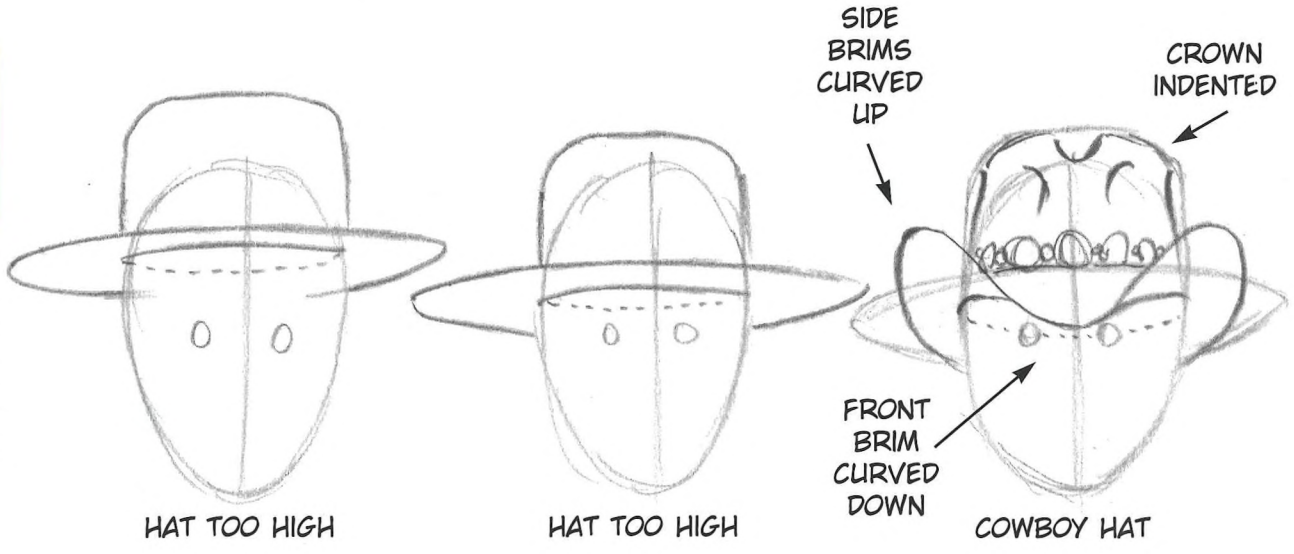
Note: Make sure that your small "roughs" and sketches are in ratio size to the 10" x 15" full size original illustrations. If your preliminary sketches are too wide or too tall, your planned compositions will not work.

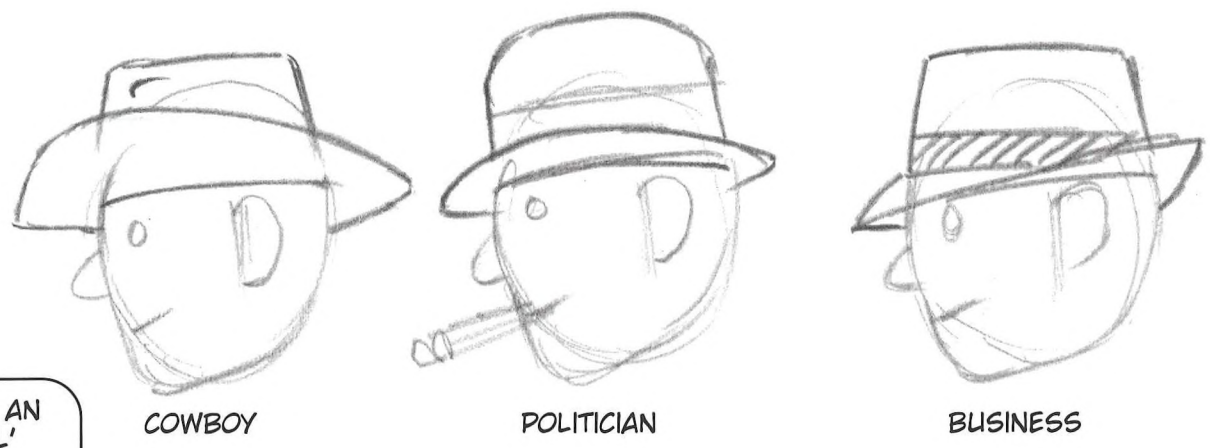
Comic books and other forms of cartoon literature often deal with subjects that are imaginative and arcane. The further the story is removed from every-day reality, the more important it is to connect the story to recognizable and credible elements. The most esoteric stories may be believable (Flash Gordon, Prince Valiant, Tarzan, Superman, Spiderman, etc) if the characters seem *real,* and the settings seem true-to-life.

We cartoonists must analyze characters and characteristics of people around us and incorporate these nuances into our drawings. We must be sensitive to details so that our drawings will be *credible.* So that our audience (the readers) may *identify* with the characters and the subject matter.

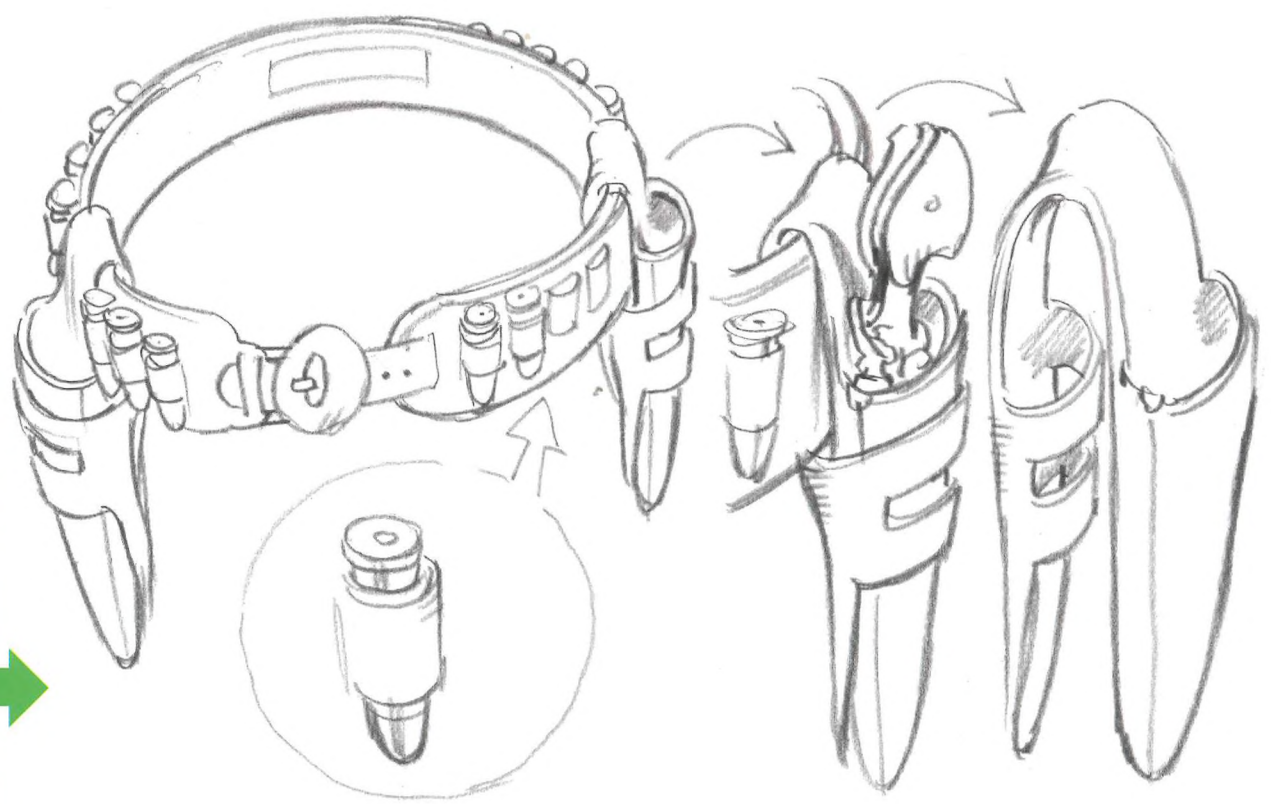
Shoes reflect distinguishing characteristics that can tell much about their owners. For practice, do some drawings of your *own* shoes. Pay attention to details... and draw.

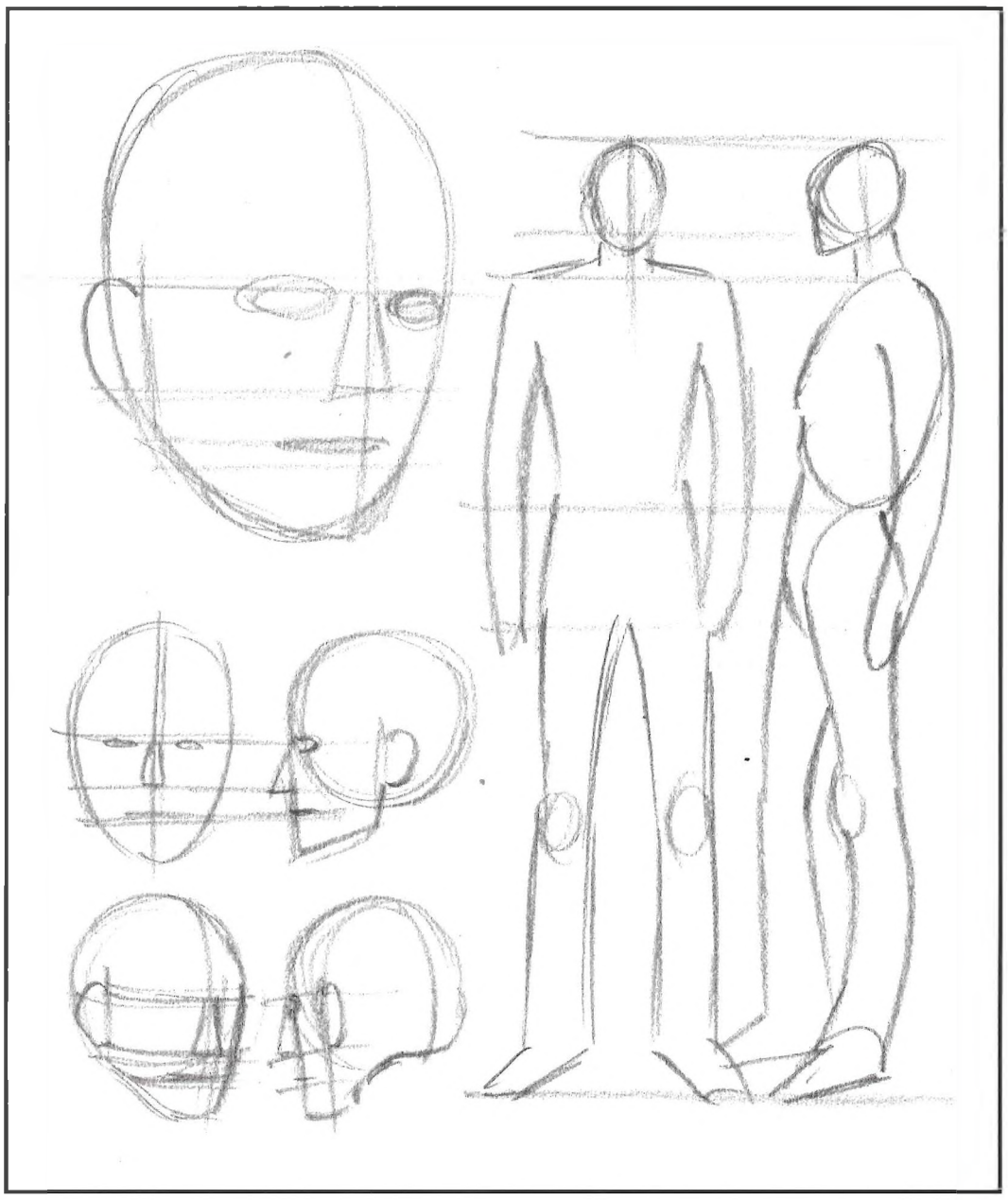
A drawing of a man wearing a hat can add or detract credibility to your illustration. If the hat sits too high it will look wrong and comical. The reader (audience) may not be art-educated or know how to correct the mistake, but they will intuitively *know* it is *wrong.*





It's my responsibility to find proper reference material in order to accomplish drawings that reflect truth. Even a (comparatively) simple drawing of a western gun belt needs reference. How the bullets are held in place on the belt. How the holster works. How the buckle connects to the belt. All of this goes to help make the character and the story *believable* and *credible.* This information can be found in encyclopedias, photographs, western paintings and museums.

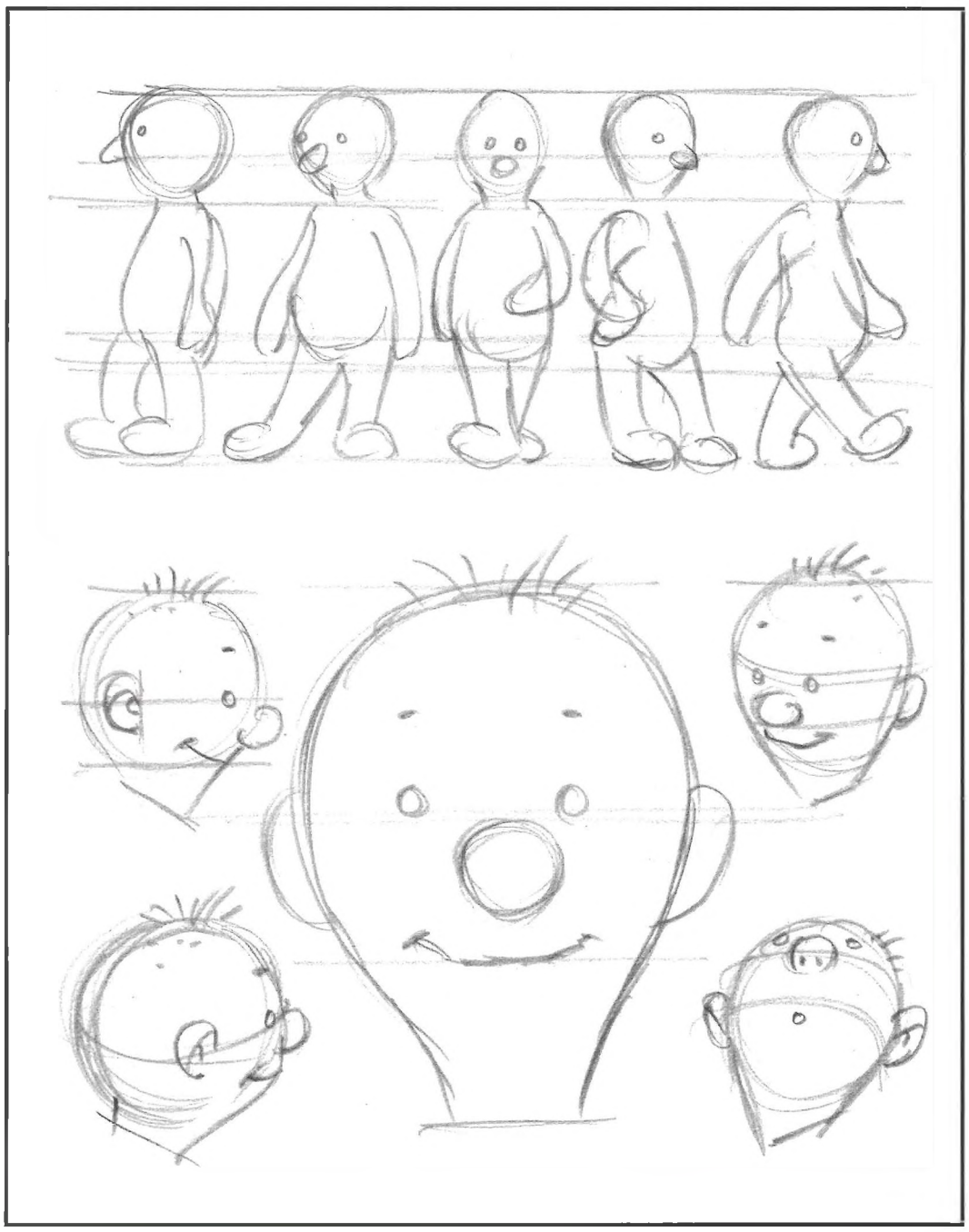




Creating a character for a comic book story is similar to a casting director selecting an actor for a role in a movie. I always start by making a number of rough sketches to acquaint myself with the character. The character's face and figure have to *look* the part. Then, he has to *act* the part. I try to feel the character's movement and attitude internally. And I have to know what the character looks like from different angles.

After doing extensive initial rough sketches, design a formal *character sheet* for yourself. It should include the postures described here. Use a substantial board or heavy ply paper- 8 1/2" x 11" minimum size. You will be using your character sheet whenever illustrating your story. A heavier grade paper is necessary, otherwise the character sheet will become creased and torn. The drawings may be done in pencil, ink and color, or a combination thereof. The character sheet is your *permanent guide.*

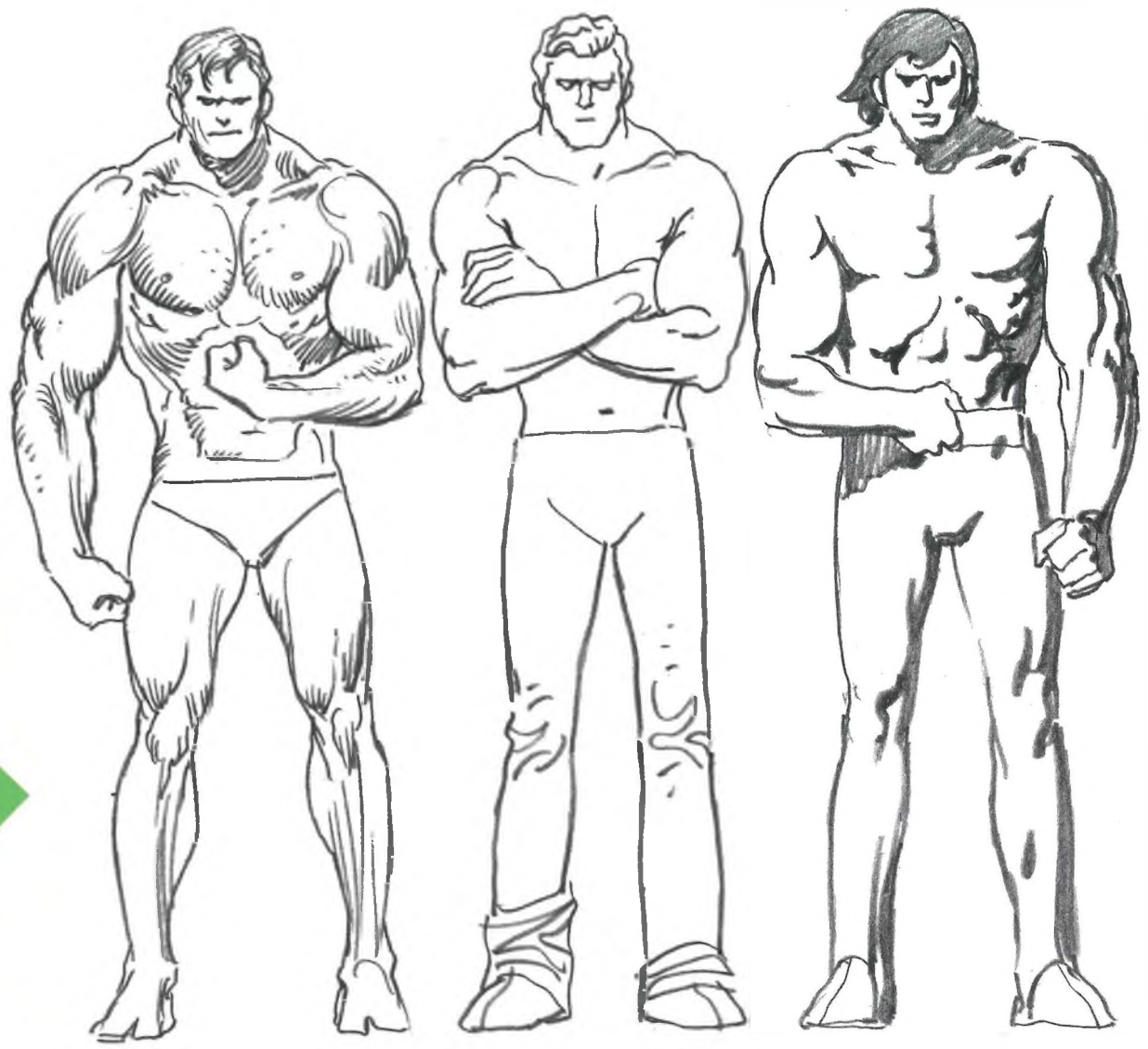
BE A PEOPLE WATCHER. LOOK AT PEOPLE AND MAKE QUICK SKETCHES. PRACTICE DESIGNING NEW CHARACTERS BASED ON PHYSICAL APPEARANCES AND ATTITUDES THAT YOU SEE.



This *character sheet* layout is suitable for cinematic animation as well as comic book graphics. Note the figure proportions described in a more specific manner. Animators must maintain a more precise scale of proportions.

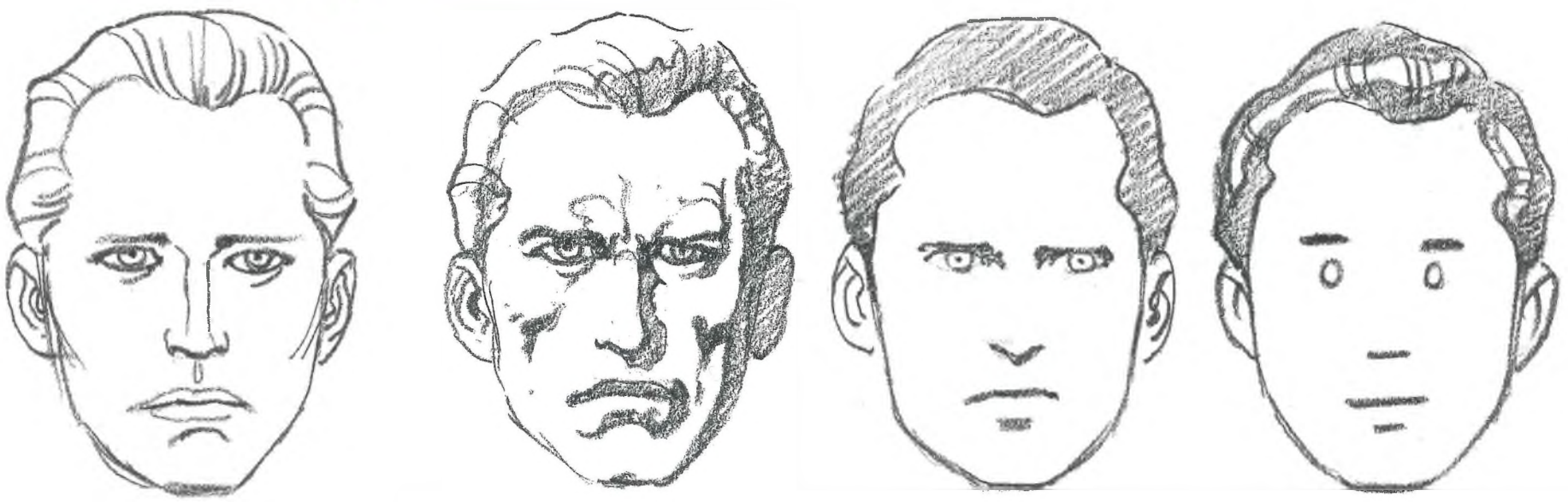
Over an extended period of time, we all have a tendency to alter our drawings of characters. Become inconsistent. Very often, we're not even aware of these changes occurring. That's why it's so important to have your *character sheet* nearby at all times. To check and compare, so that we may maintain a *consistency* in the characters we draw. This enables the reader audience to recognize and identify the characters we depict.

Style is the result of the artist's learning, experience and development. The artist's style *changes,* does *not* stay the same. We see things *differently* as we grow, and those things we see (and draw) will reflect those differences. Some of us draw with great detail and rendering, others more simply. Some cartoonists utilize heavy black areas, others render in a more linear manner. *All* styles are acceptable, both aesthetically and commercially, as long as they are done *well.* If proportions or perspective are "off," all the rendering and details will not correct them. If the expression on a character doesn't convey the proper emotion, a simple style will make the error even more apparent. *Learning the basics* is the cartoonist's mainstay.



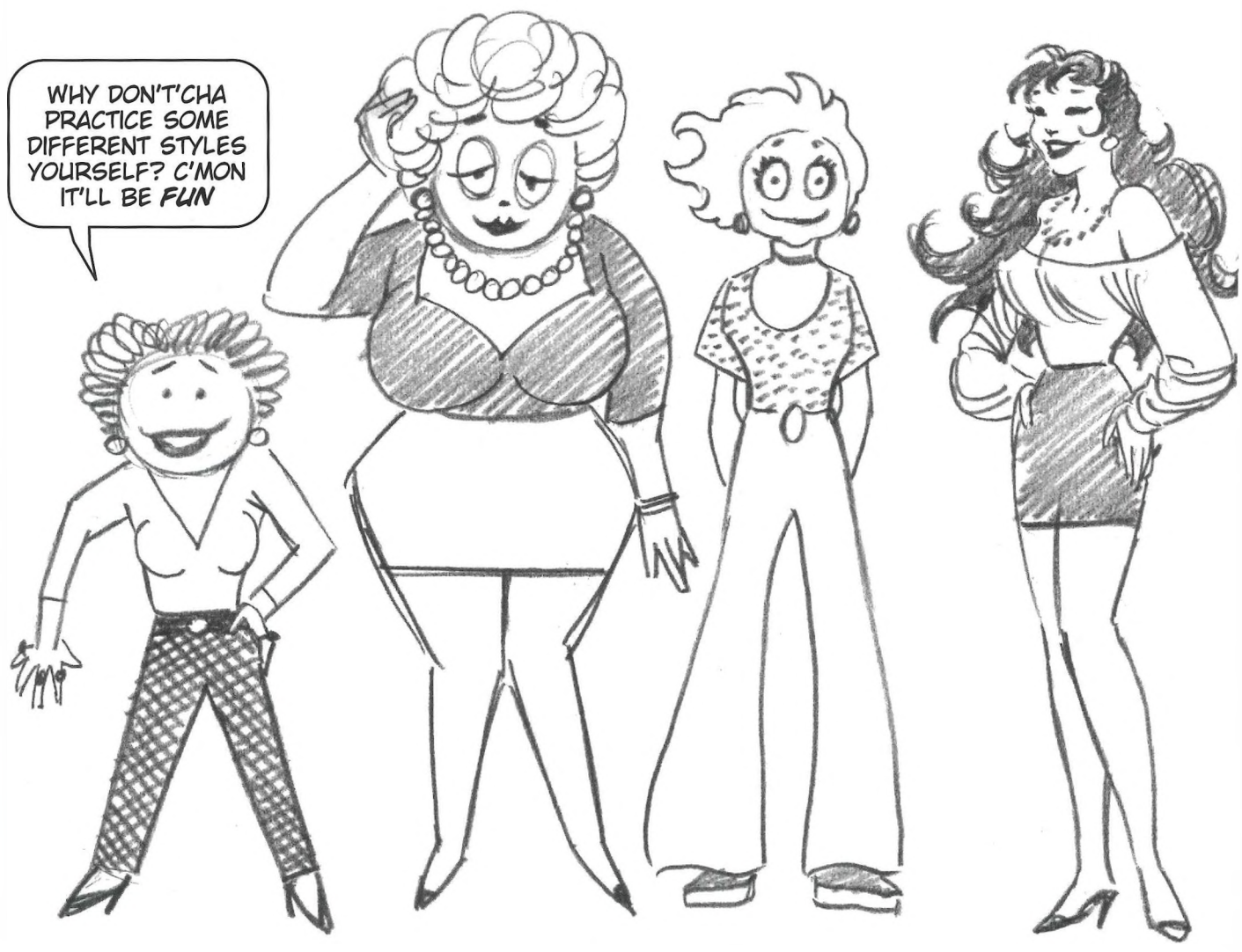
There are as many varieties of styles of art as there are cartoonists. We learn from all the artists that preceded us and whom we admire. But, there are *no* two artists whose work is precisely alike. *We* see things differently, *feel* things differently and *illustrate* them differently. Ten artists may draw from the same model and come up with ten different drawings, all of which can look correct.

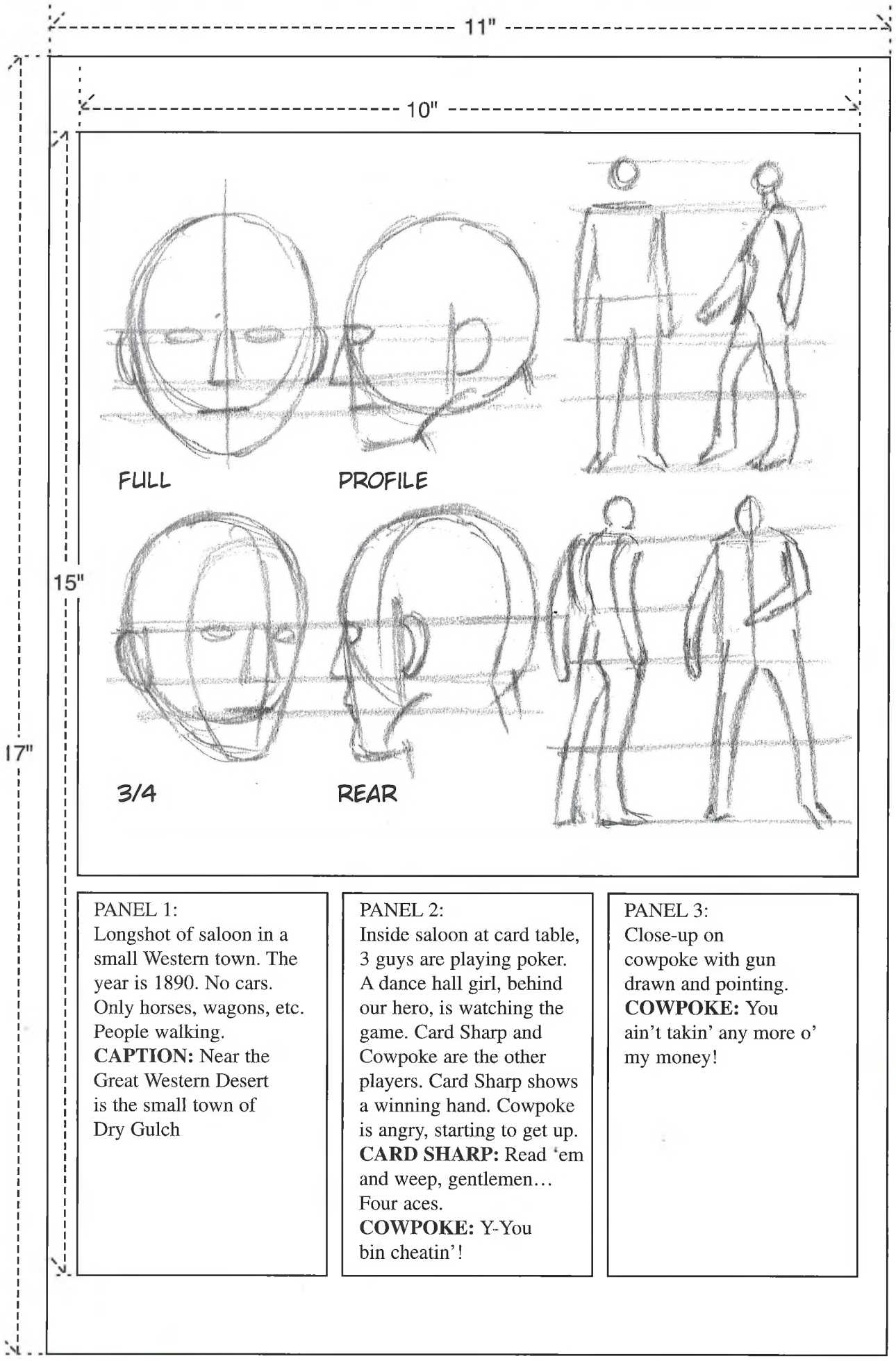
Here are some examples of the same face in different styles with the same proportions.



Cartooning is an artform, and as with all artforms, variations are not only acceptable, they are desirable. Differences in style give a fresh look to drawings and to the stories they illustrate. Many top cartoonists can change and adapt their style to particular subject matter.

Someone who can draw a light, humorous strip effectively and then illustrate a Superhero or vampire story is assured permanent employment in the comic book business. Flexibility also enables the cartoonist to gain a better perspective on his work. The inclusion of humor into a serious story, or some seriousness into a humorous story adds depth to both subjects.





PANEL 1:
Longshot of saloon in a small Western town. The year is 1890. No cars. Only horses, wagons, etc. People walking.
CAPTION: Near the Great Western Desert is the small town of Dry Gulch

PANEL 2:
Inside saloon at card table, 3 guys are playing poker. A dance hall girl, behind our hero, is watching the game. Card Sharp and Cowpoke are the other players. Card Sharp shows a winning hand. Cowpoke is angry, starting to get up.
CARD SHARP: Read 'em and weep, gentlemen… Four aces.
COWPOKE: Y-You bin cheatin'!

PANEL 3:
Close-up on cowpoke with gun drawn and pointing.
COWPOKE: You ain't takin' any more o' my money!

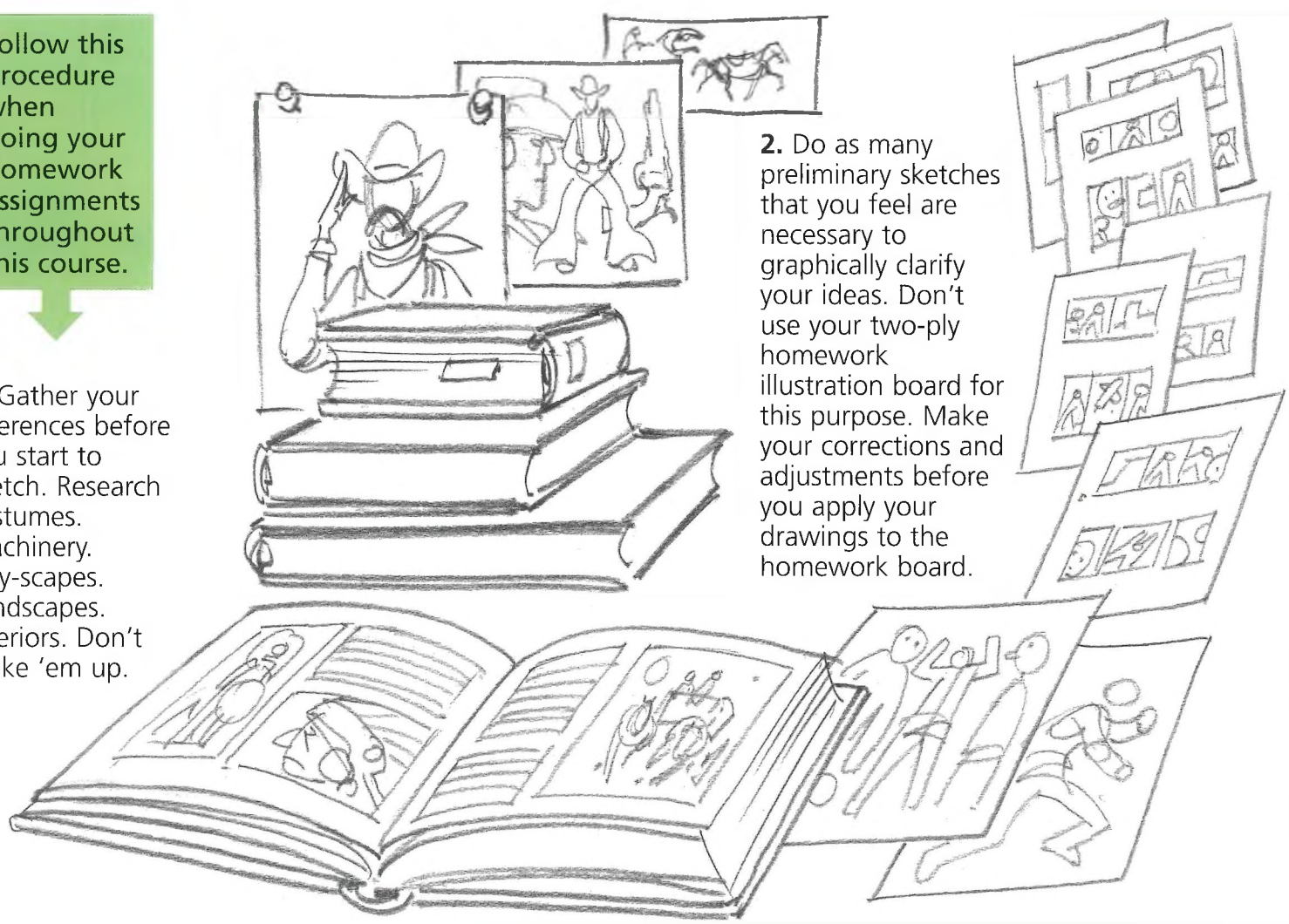
HOMEWORK INSTRUCTIONS

Work out your preliminary rough sketches and ideas on the *sketch paper* inserted in front of your homework page. Use *both* sides of the sketch paper. Apply your best resulting efforts to the 11" x 17" two-ply homework illustration board. Mail your finished homework in the envelope included in your course kit. Do *not* enclose any sketches or additional drawings. Only your homework page will be critiqued and returned.

The top 2/3 of your homework page is to be used as a *character sheet.* Use the space as shown for your characters' heads and figures. If you desire to feature *two* characters, simply show *two* poses for each character instead of *four* poses for one.

The bottom 1/3 of your homework page is divided into three panels (boxes). A story script is supplied in each panel. However, you have the option of either using the script or writing your own.
If you decide to write your own story, it must be limited to no less than two panels and no more than four, in order to fit into the allocated space. Include your own text and dialogue. You may use pencil only. The use of ink will be described in later lessons.

Follow this procedure when doing your homework assignments throughout this course.



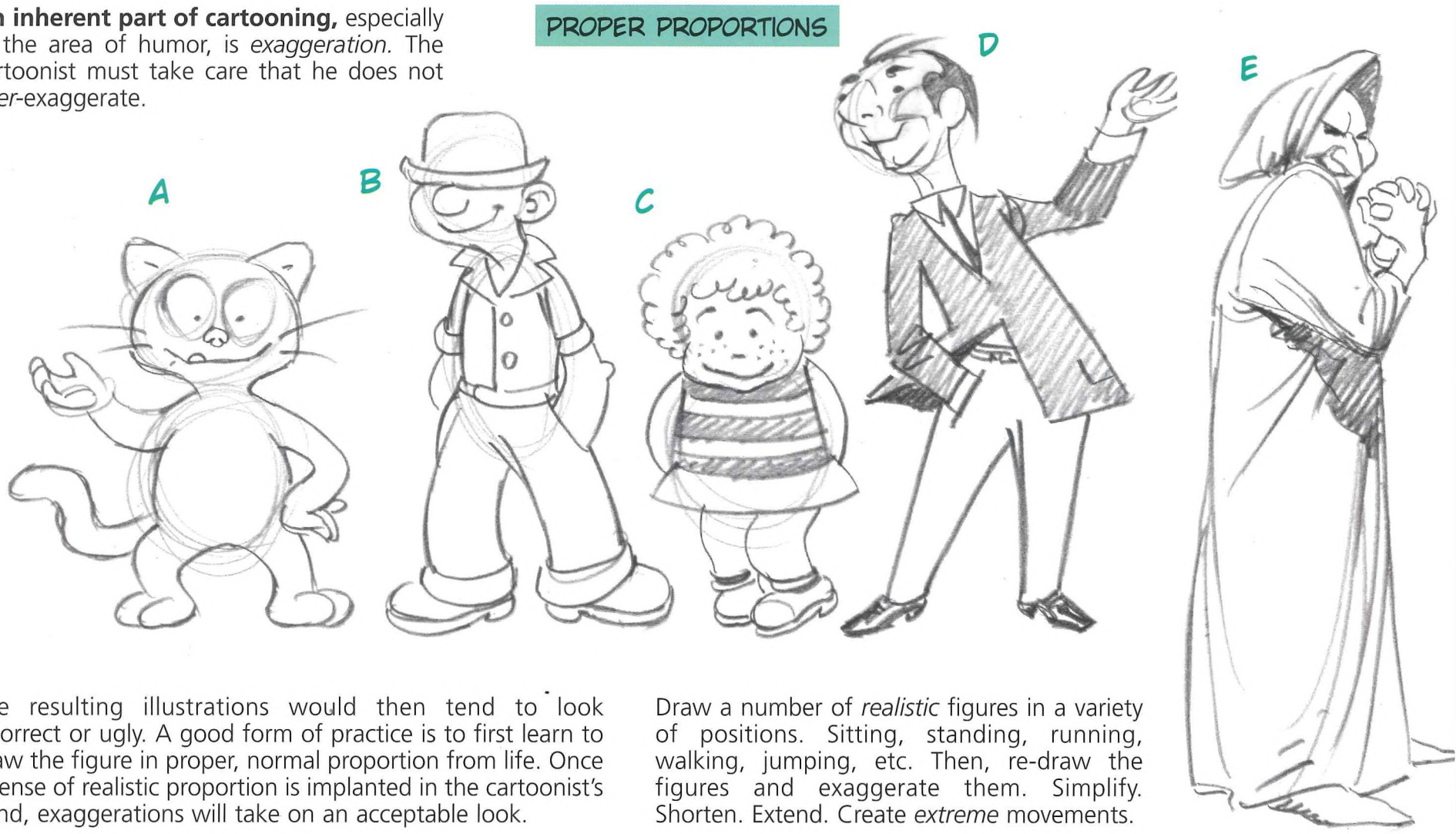
1. Gather your references before you start to sketch. Research costumes. Machinery. City-scapes. Landscapes. Interiors. Don't make 'em up.

2. Do as many preliminary sketches that you feel are necessary to graphically clarify your ideas. Don't use your two-ply homework illustration board for this purpose. Make your corrections and adjustments before you apply your drawings to the homework board.

3. Give yourself a reasonable time limit to complete your homework. It may take you longer than you thought to finish your assignment. However, if you don't set a time limit, you may find it difficult to finish at all. Remember: it's not our attempt to do one perfect drawing that enables us to improve. It's by doing many drawings, and learning from our mistakes.

An inherent part of cartooning, especially in the area of humor, is *exaggeration.* The cartoonist must take care that he does not *over*-exaggerate.

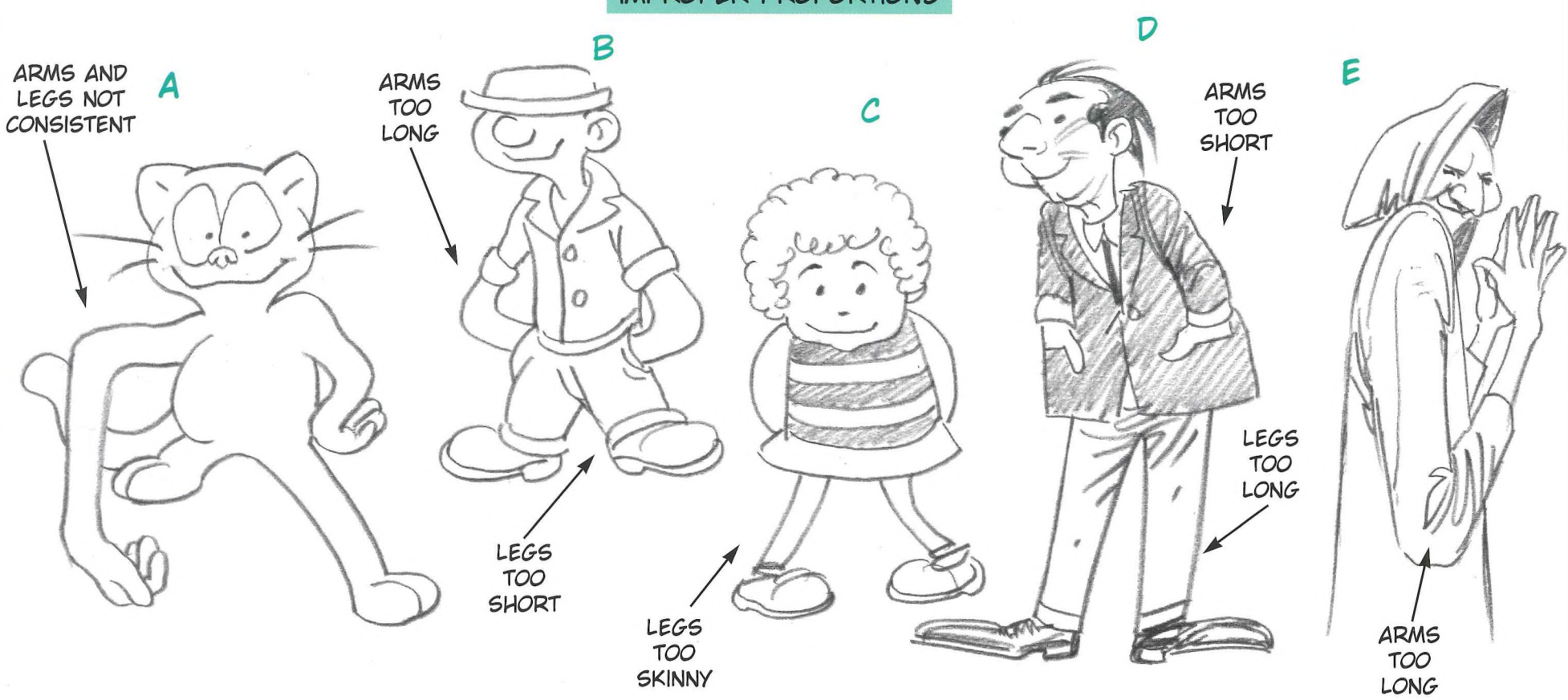
PROPER PROPORTIONS



The resulting illustrations would then tend to look incorrect or ugly. A good form of practice is to first learn to draw the figure in proper, normal proportion from life. Once a sense of realistic proportion is implanted in the cartoonist's mind, exaggerations will take on an acceptable look.

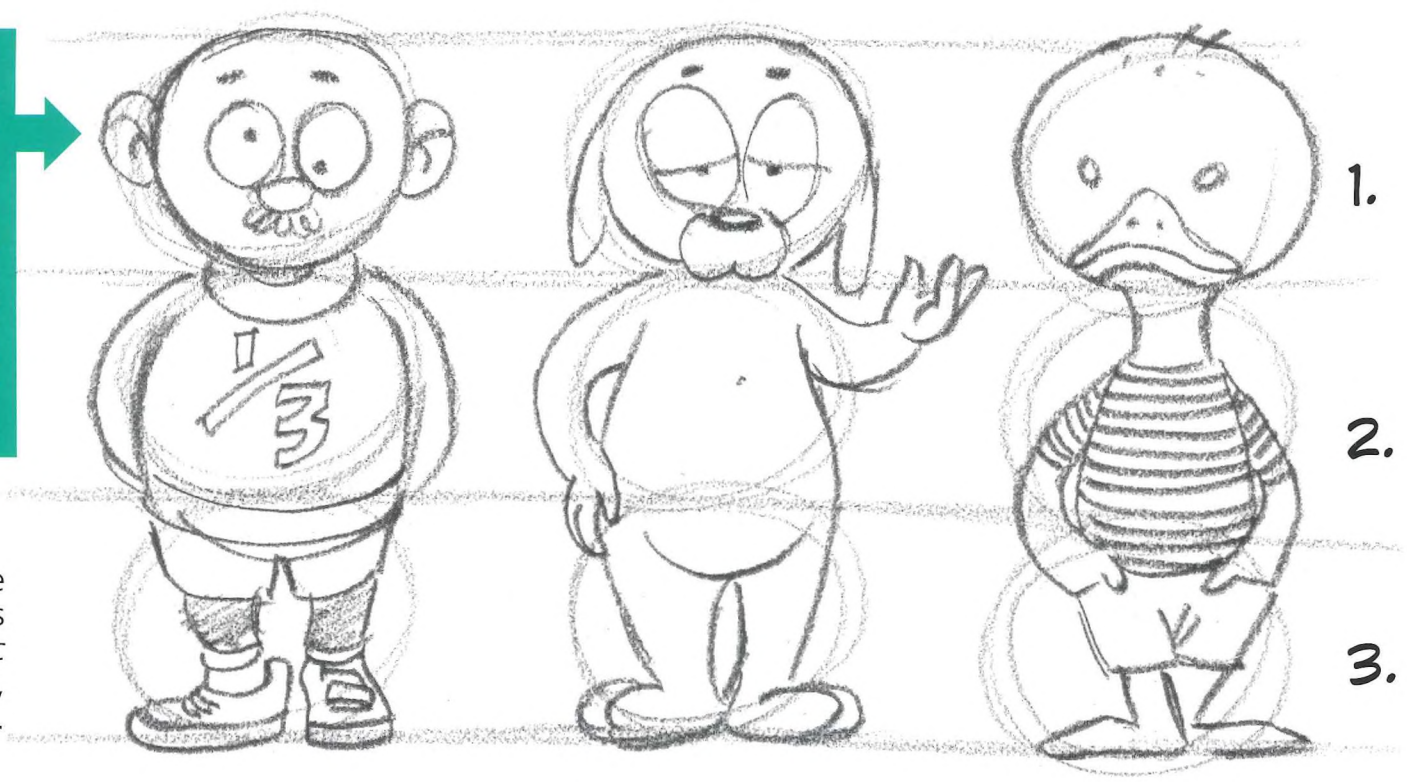
Draw a number of *realistic* figures in a variety of positions. Sitting, standing, running, walking, jumping, etc. Then, re-draw the figures and exaggerate them. Simplify. Shorten. Extend. Create *extreme* movements.

IMPROPER PROPORTIONS



The more drawings and sketching you do, the more your eye and hand will adjust to acceptable proportions using humorous exaggerations. After awhile, your drawings will come more easily to you. So *keep on drawing.*

"Funny Animals" and "little people" are generally three heads tall. This proportion can vary greatly. Other humor characters may be taller (three to six heads) or shorter (two heads). Proportion *relationships* are extremely important. Arms to legs to hands to feet must fit properly and be in balance. If exaggeration becomes *distortion,* the cartoon may lose its humor aspect.



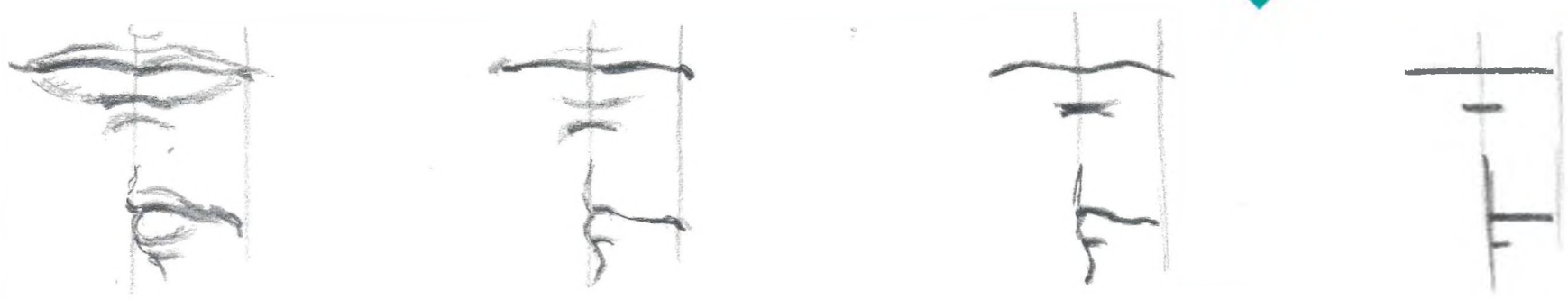
It has been my experience that the best humor or "big foot" cartoonists are extremely well-versed in *realistic* drawing, especially life drawing, which is the foundation of all art. Practice, practice, *practice.*

It took me a long time to learn that "simple" and "easy" are *not* synonymous, especially when it comes to cartooning. It's a mistake that most of us make when we first start to draw. Professionals make it *look* easy. But, in order to draw in a simple manner that many humor-cartoonists use, they must have a firm foundation in *basic elements* of drawing.

The following drawings are examples of human features, beginning with reasonably realistic illustrations (on the extreme left). Each feature is then drawn in a more simplified mode. However, each succeeding simplification is *based* on the initial realistic drawing.

FULL

PROFILE

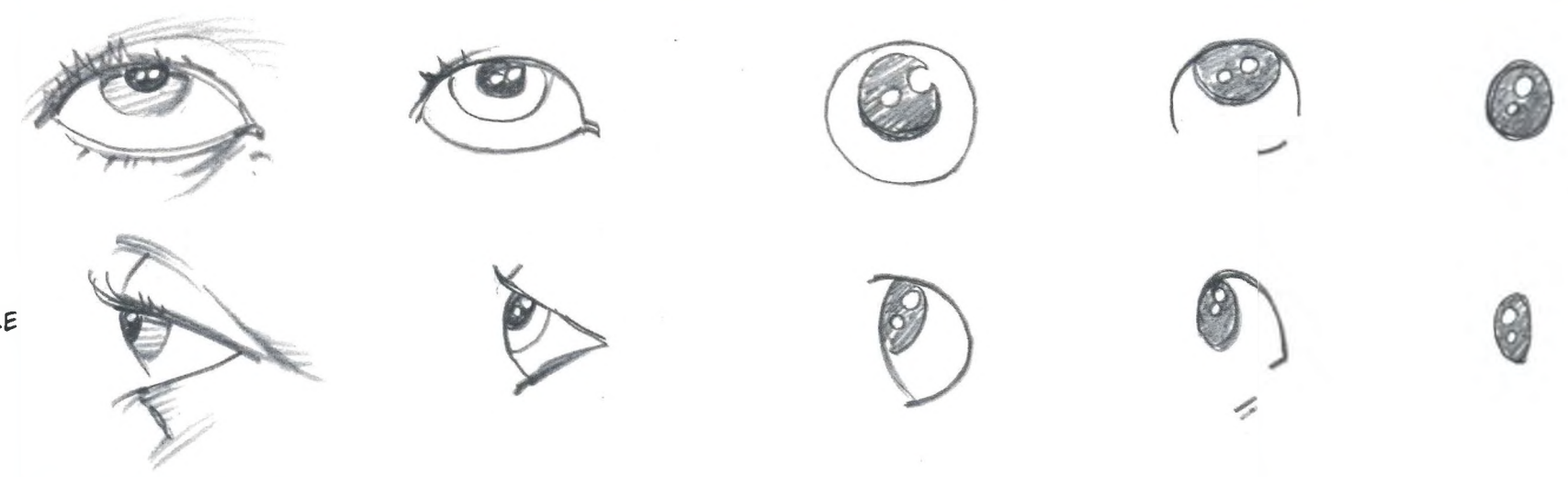


FULL

PROFILE

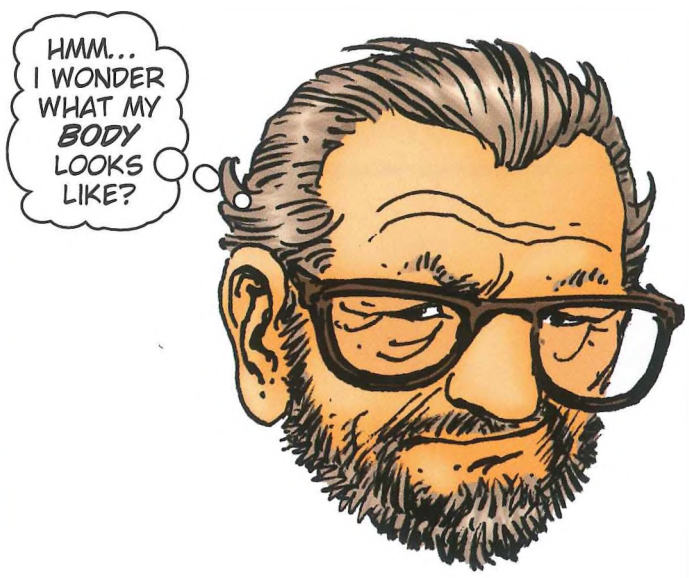
FULL

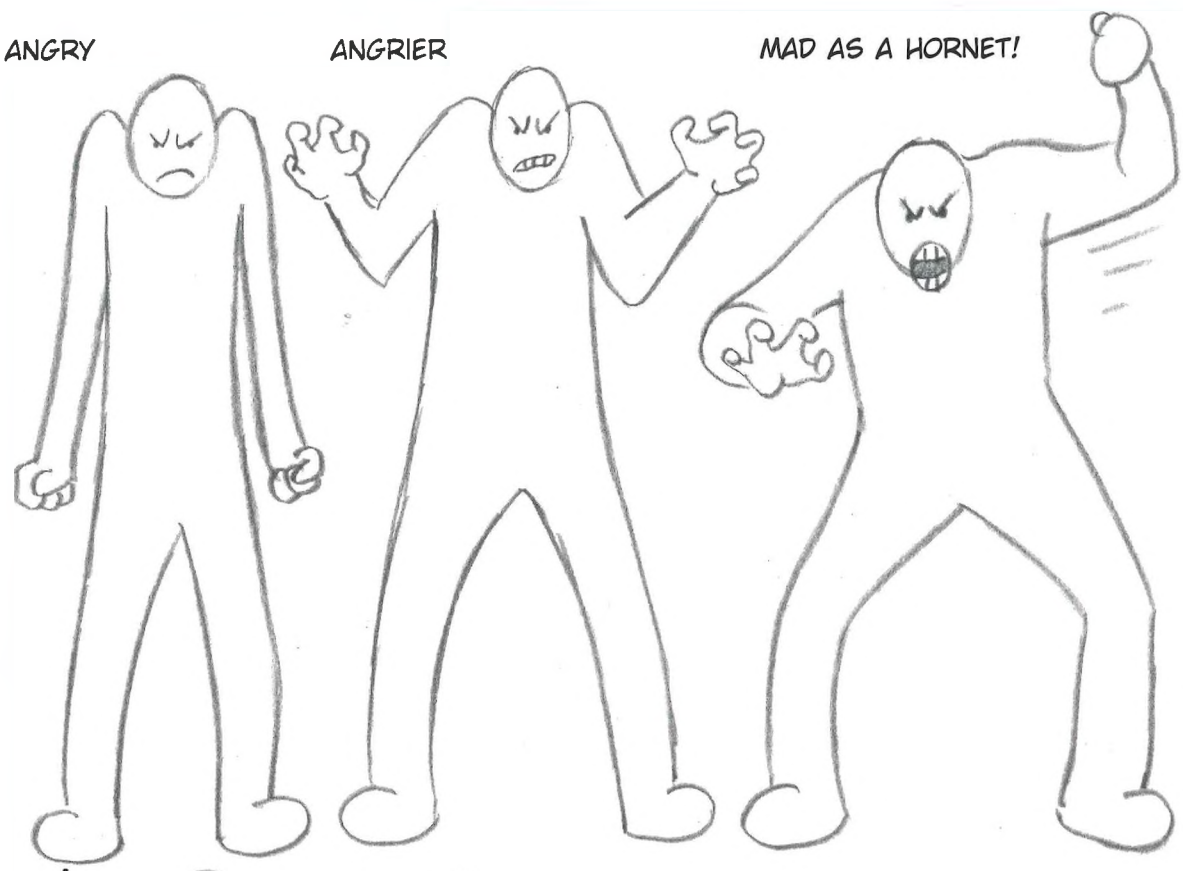
PROFILE



A good way to practice is to *copy* or *trace* this page. Study the drawings (as you copy or trace) and *analyze* the construction. Then, compare the simplified version with the original drawing. For final rough sketches and pre-homework drawings, use the insert paper pages in your course book.

The effectiveness of communicating emotion in a cartoon illustration depends on the cartoonist's ability to focus on attitudes and body positions that will strike a response in the audience. Yes, emotions can be distinguished by changes in *facial* expressions. But, they must be shown in *body* movement as well. In order to accomplish this, we must be sensitive to life all around us. Become a "people-watcher." What happens to the human body when fear is shown? Or sadness? Or anger? And, how are varying *intensities* of emotions reflected in the human body?

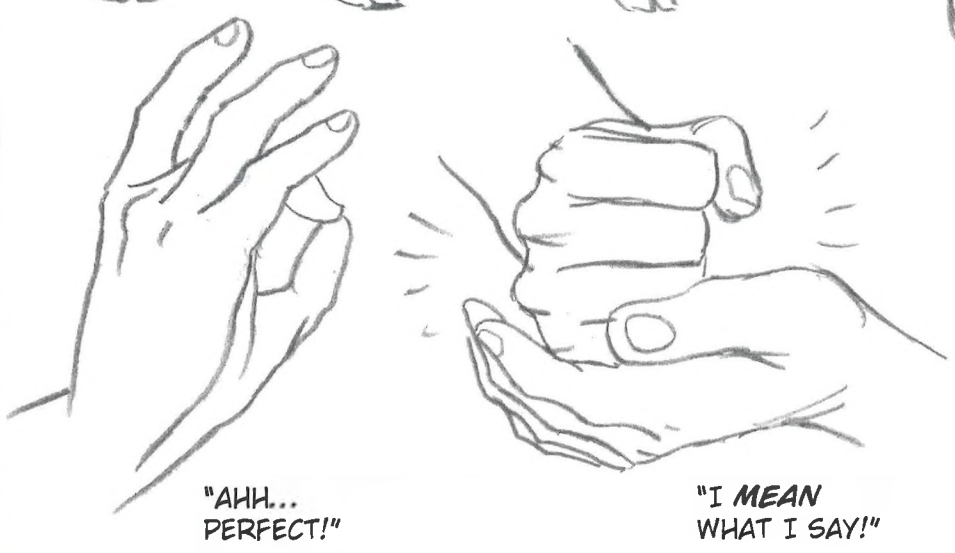




Some emotions may be difficult to separate from others. Some emotions change radically, depending on the intensity displayed. For instance, "sadness" and "sorrow" can be mistaken for "tiredness". But, stop and think; doesn't being sad have a tendency to sap one's strength? So, there may be *mixtures* of emotions, as well as similarities.

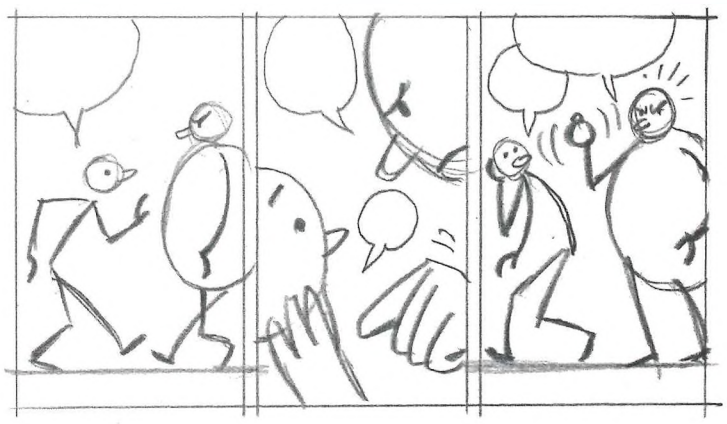
Expressions of emotion are usually not limited to facial features alone. In "sorrow", the head slumps and the shoulders hunch. Arms hang loose or are raised to the face and head (as if in tears). *Deep* "sorrow" shows the weight of the body to be almost unbearable. In "anger" the body attitude may run the gamut from *containment* to *explosive*.

In addition to being a "people watcher", practice drawing *emotional attitudes* by standing in front of a large mirror and "acting out" various emotions. Do sketches and drawings of what you see. You will quickly learn that we, as artists, must "feel" the emotions we draw in order to communicate them to an audience.



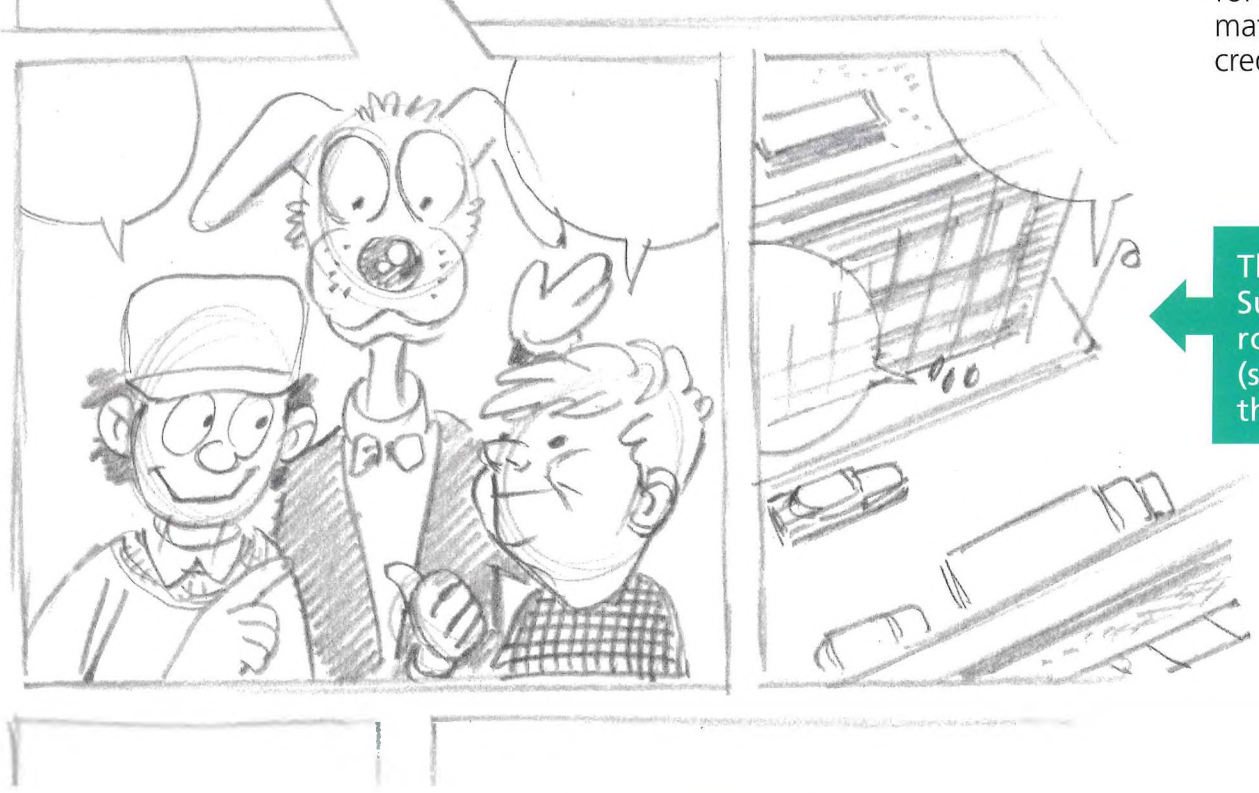
1. ROUGH FOR PAGE SEQUENCE LAYOUT

2. ANOTHER SAMPLE OF A ROUGH LAYOUT

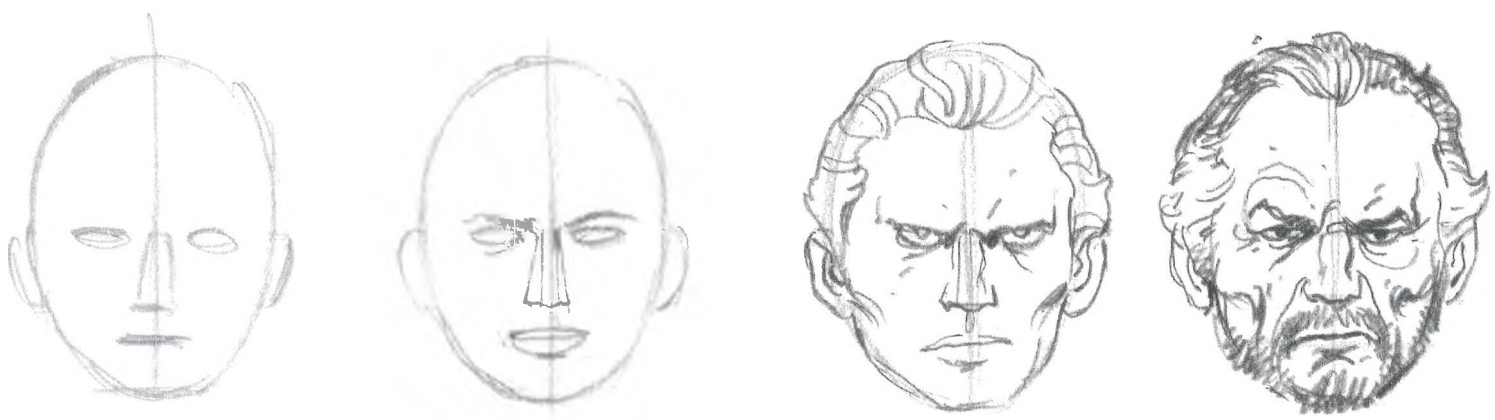


Here is a rough story layout in which you may introduce your *own* characters. Follow the design compositions as closely as possible. Follow the spatial relationships (sizes of characters and objects compared to space in each panel) as shown. Allow for text and dialogue as shown.
This exercise is helpful when illustrating someone else's script. Comic book artists rarely write their stories. Usually, a writer will deliver a script under the direction of an editor. Some writers will do their scripts in graphic form, as opposed to a fully written script, similar to this rough story layout

After you've developed your practice sketches to the degree that you're satisfied with your cartoon characters, plan your *page layout*. This includes working out your story sequence so that the story flows smoothly and legibly. Again, do rough sketches before you apply your drawing to "good" paper.
Reference material, such as backgrounds (buildings, cars, clothing, etc) should be acquired for use during these *planning* stages. This material is essential in order to give a sense of credibility to your story and characters.

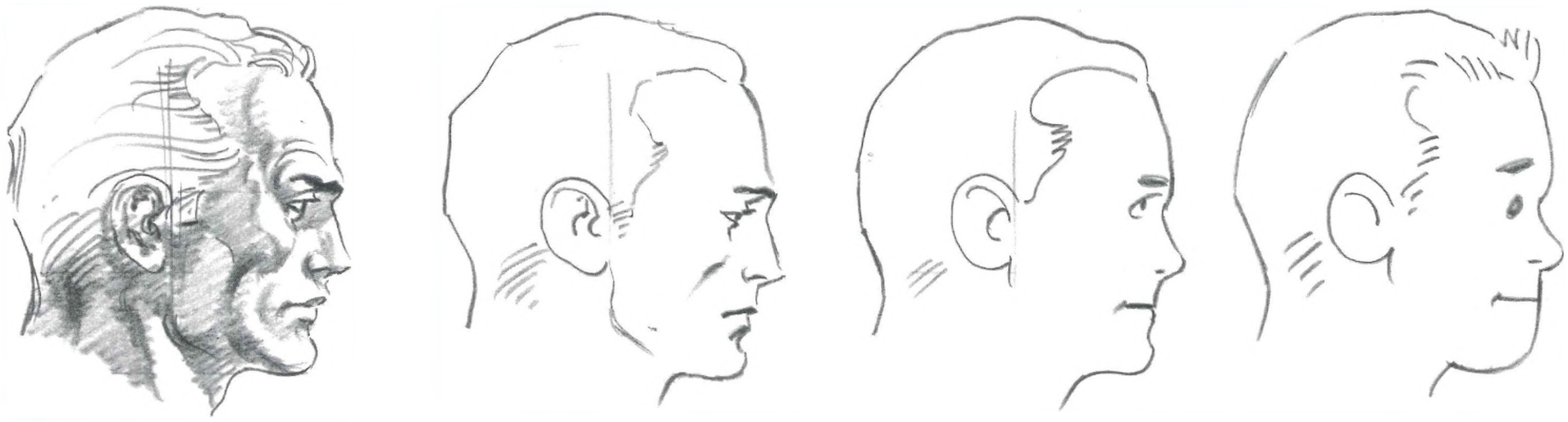


This is a *close-up* of the sequence layout above. Substitute your *own* characters in place of the rough drawing shown. Include more *detail* (streets, buildings, cars, characters, etc) to finish this page.



Build your drawing. *Don't* start with details. A carpenter puts in a foundation, walls and roof *before* he puts in doors, windows and trim. Follow this procedure when you create your captions.

Variations in rendering are determined by a number of reasons and purposes



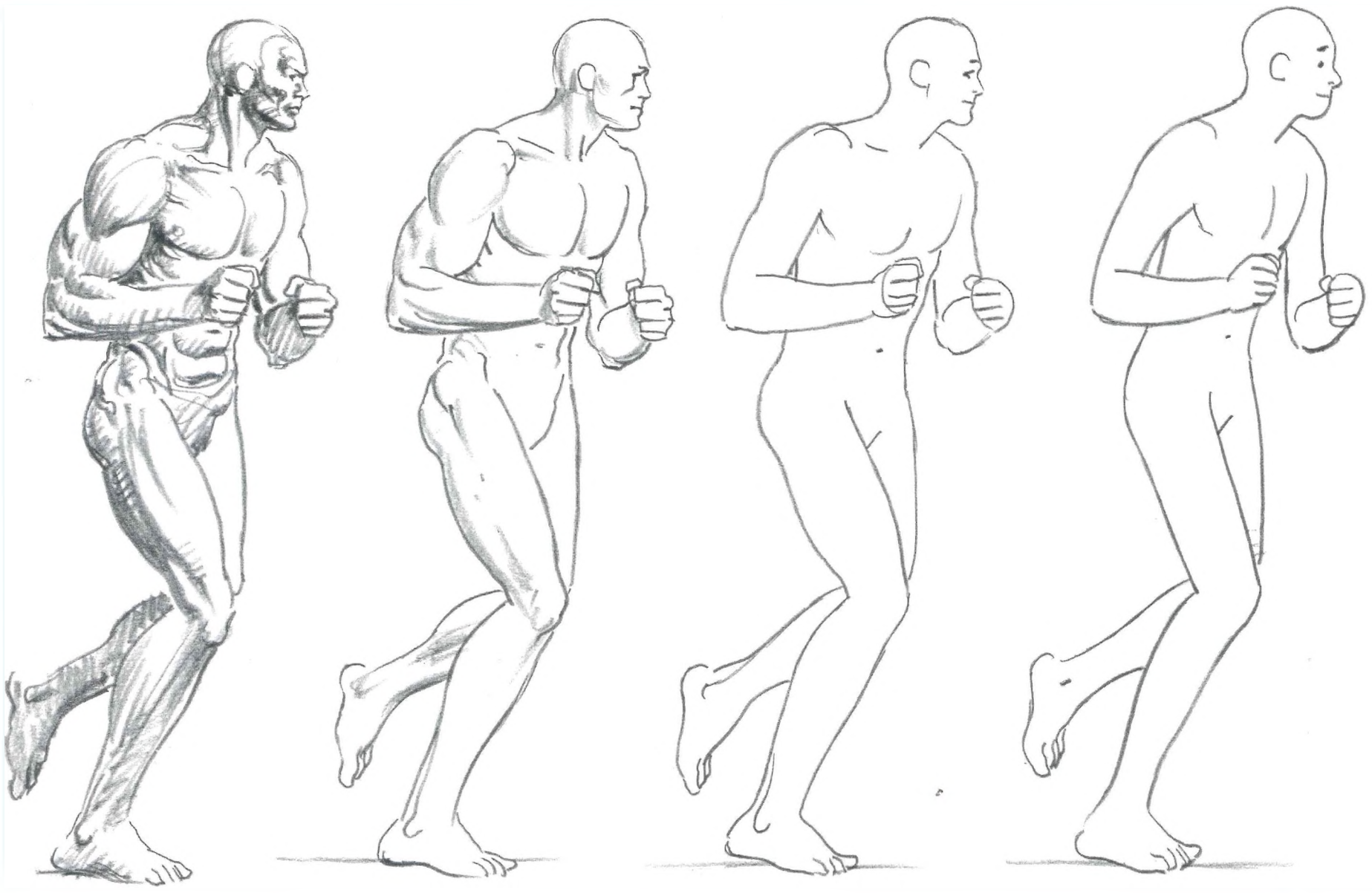
According to Webster's Dictionary, the term "metamorphosis" means: a change in form, or any marked change in appearance. The title "Morphing" is a shortening of the word and using it as a verb.

Cartoonists develop the ability to alter a drawing, depending on the use and applicability of the drawing. We are *not limited* to any specific style or form of illustration, except as dictated by the kind of reproduction and printing involved in producing a comic book, and a story's subject matter.

Originally, comic books were published using the least expensive means of reproduction, coloring and printing available. That meant the drawings had to be simplified greatly. Essentially, black line minus intermediate shading. Black line artwork (line cut) became the hallmark of the cartoonists' art.

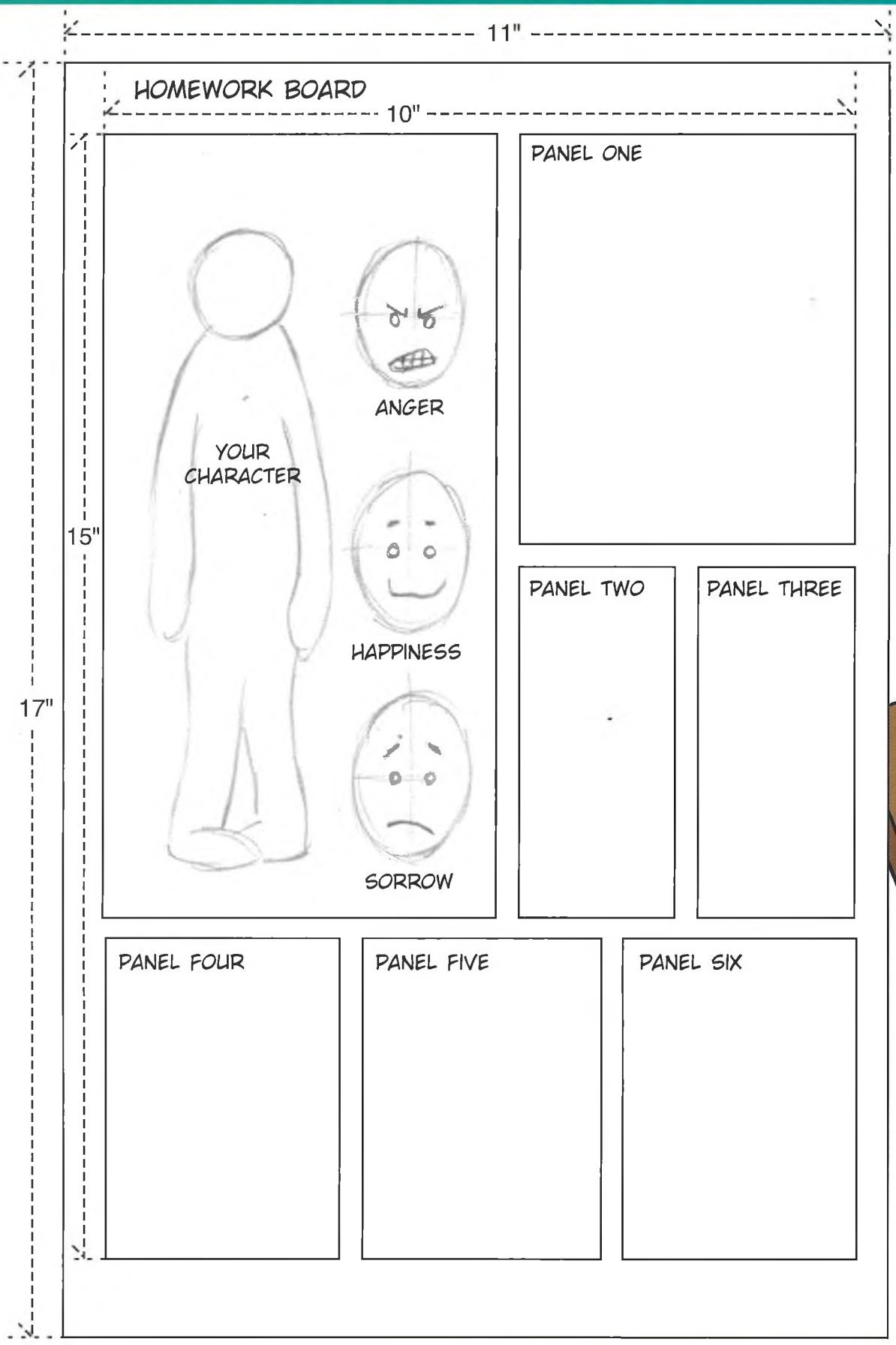
In order to produce black line art work, the cartoonist had to reduce details and rendering to their simplest forms and still maintain credibility with character and story-telling. He had to transform, or "morph" his illustrations to conform to public expectations and limitations of print reproduction.

The cartoonist makes the final determination based on personal insight



Comic book printing has taken giant strides since comic books first came into existence some sixty years ago. Computers are in wide usage. The kind of *paper* in comic books (coated stock, etc.) bears little resemblance to the coarse newsprint first used. Color and color separation have advanced at an incredible rate. But, the black line of cartoon art is still the foremost identifying element in comic book illustration.

Practice by doing a drawing of a full figure as *detailed and realistic* as you can. Then, "morph" the figure into varieties of



Divide your homework page into panels (boxes) as shown. Do a drawing of your character in the large panel, upper left, consisting of one full figure and three heads. Utilize the rest of the homework page to illustrate the story (script).

HOLD IT! DON'T FORGET TO USE THE SKETCH PAPER...
...BEFORE YOU START TO DRAW ON YOUR 2-PLY ILLUSTRATION HOMEWORK BOARD. PRACTICE FIRST.

SCRIPT

Panel one / Description:

Long shot. This is usually called an "establishing shot". It gives the reader an opportunity to know *where* the story is happening. Your character is walking along a (1) field, (2) street, (3) alien planet (take your choice). Heavy rain is falling, creating huge puddles. Your character is carrying an umbrella.

Panel two / Description:

Closeup on your character, as rain continues to fall, dripping heavily off umbrella. His facial expression is one of concern, bordering on worry.

Panel three / Description:

Character is standing at edge of puddle. Not sure whether to walk through or not. Rain is still pouring. Wooden board nearby.

Panel four / Description:

Character places board across puddle. He smiles.

Panel five / Description:

Character starts to walk across board, carrying his umbrella. It continues to rain.

Panel six / Description:

The board bends in the middle. Character is waist-deep in water, still carrying umbrella. It continues to rain.

Many young cartoonists prefer to write their *own* stories. Others would rather illustrate someone *else's* story. For this homework assignment, you have an option. Follow the script as written, or, write your own script. Panels should number no less than four and no more than six.

The subject of mystery and horror has always been a popular genre in comic books. These publications run the gamut from "off the wall" nightmarish to cute and humorous. However, inherent in horror illustration is an underlying sense of evil. Even if the evil *is* cute and humorous

Attempts to create illustrations that are totally original composed of elements that have never existed are bound for frustration and failure. It's the recognition of certain parts of characters, with those parts out of normal context, that cause a viewer to be surprised, appalled or horrified. For instance, if you drew a face where the mouth is on *top* of the head and the *ears* are where the *nose* is supposed to be, the effect can be surprising (if not *horrifying*).

Taken a step further. If the character has the head of a **snake,** the body of a **gorilla,** and the appendages of an **octopus--** well, you can imagine the monstrous effect this illustration would have.

1. Lion's nose, bat ears, gorilla's head, anemone tendrils, lizard eyes (with expressive lids).

2. Buffalo horns, lizard skin, snake eyes, lion's teeth.

3. Moray eel mouth, domed head with warts and growths, lizard eyes, tendrils.

Lighting enhances the horror aspects of scary characters. Shadows and the use of "Blacks" will dramatize and endow your drawing with a three-dimensional appearance. It makes the drawing look more *believable*. But, in order to draw dimensionally you must *think* dimensionally. Imagine your character as a *round* figure with sides and a back.

Make up your *own* monsters. They can be cute, funny, ugly or horrific. Start with the head and add a body. Use your imagination and *have fun!* For practice, copy or trace the drawings on this page.

The Script

TITLE: THE WEREWOLF OF BROOKLYN

Panel one: Splash (Large Panel)

Scene: a poor, rundown section of Brooklyn, New York. A heavy downpour of rain is beating down. It's night. Focus in on alley. Overfilled garbage cans spill onto the ground. A bedraggled cat poking in the debris. A man (40 to 50 yrs. old) leaning against a wall of a building in the alley. He's drunk. Rain drips from his rumpled clothes. He's unshaven. He holds an empty bottle of liquor.

Caption: Herman Crumb is at the bottom of a black, wet pit… a forlorn scrap of humanity whose ability to keep on living is questionable…

Panel two:

Scene: Close on Herman bringing bottle to his lips.

Herman (thought): N-not a fit night fer man or beast. Good th-thing… I'm neither one…

Panel three:

Scene: Overhead longshot. Herman near building. It's still raining. A huge shadow in the form of a monster is cast over Herman onto the building.

Herman (thought): Oh, well… 'nother sip o' this will… keep out the… humidity.

Panel four:

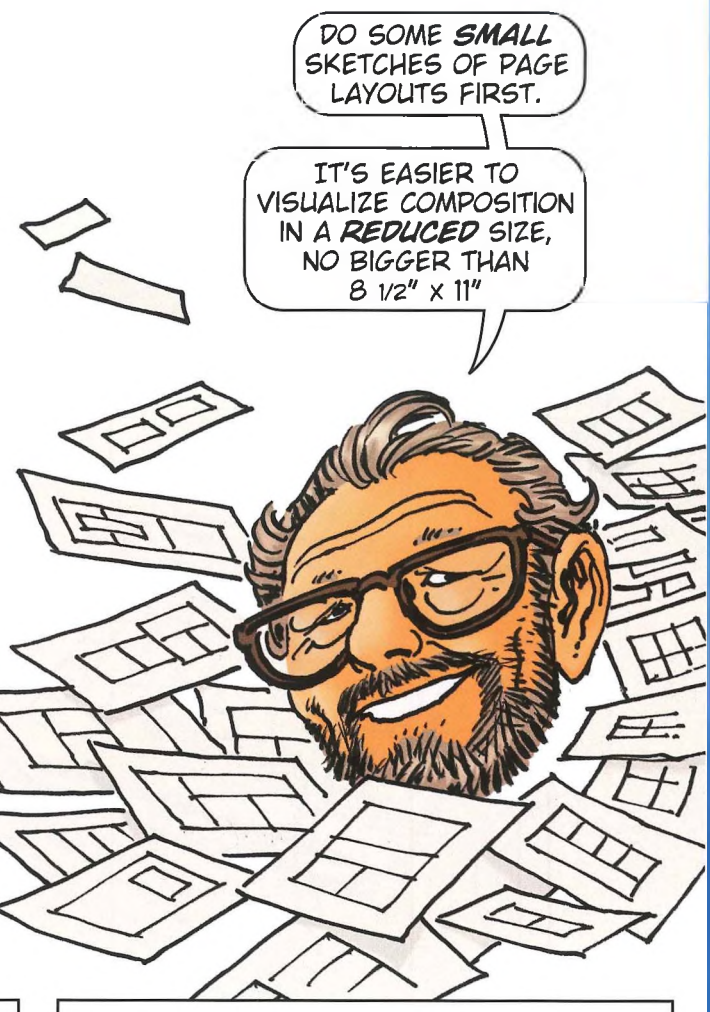
Scene: Herman is suddenly aware of a huge werewolf coming down at him from above. Herman drops his bottle. He's screaming.

Herman: ohmilord! n-nO---NO!

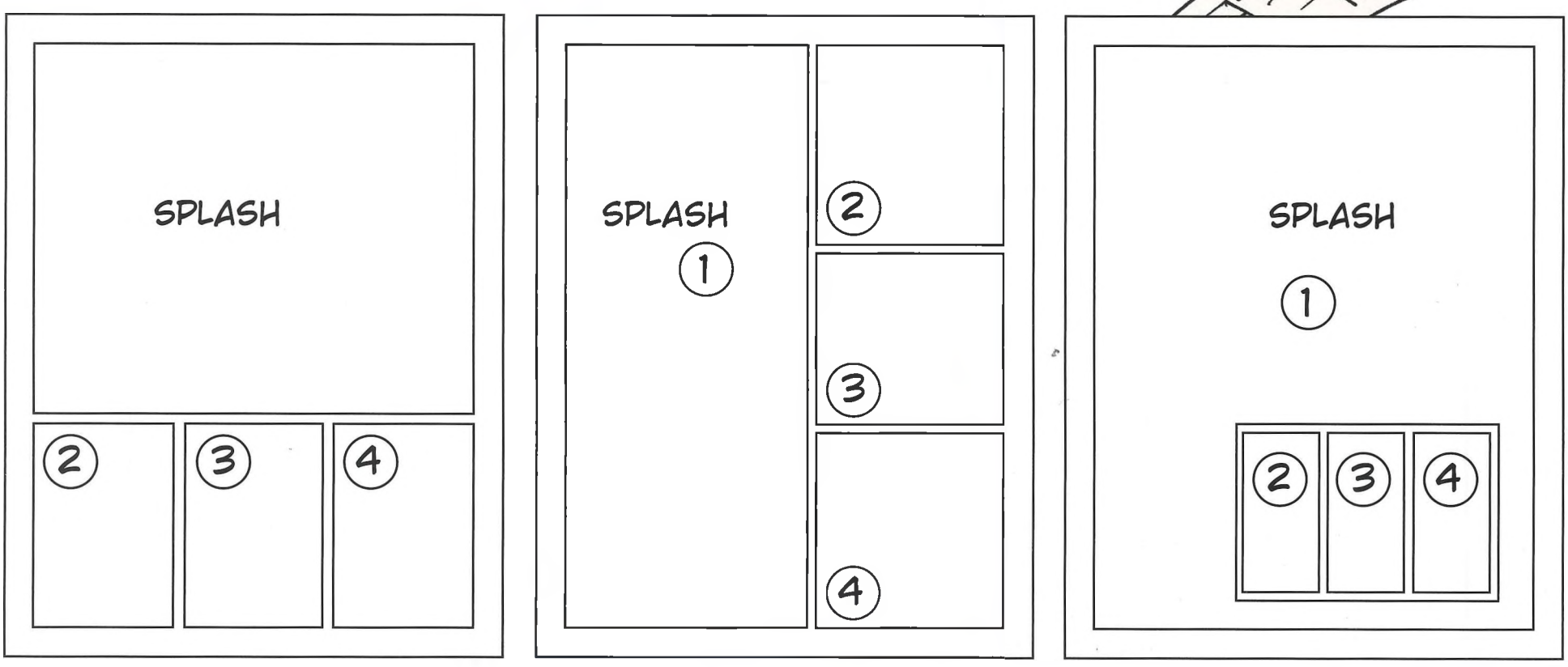
Now that you've practiced drawing strange characters, it's time to put your character into a *story* form. Because that's what a cartoonist does. The cartoonist is a *story-teller.* A *communicator.*

This is an example of a script that a professional cartoonist would illustrate. Read the script carefully. Make preliminary "thumb-nails" or "rough sketches" until you get a sense of the story's flow. Design your panel (box) compositions so that the angles and figure sizes *vary* (to create reader interest).

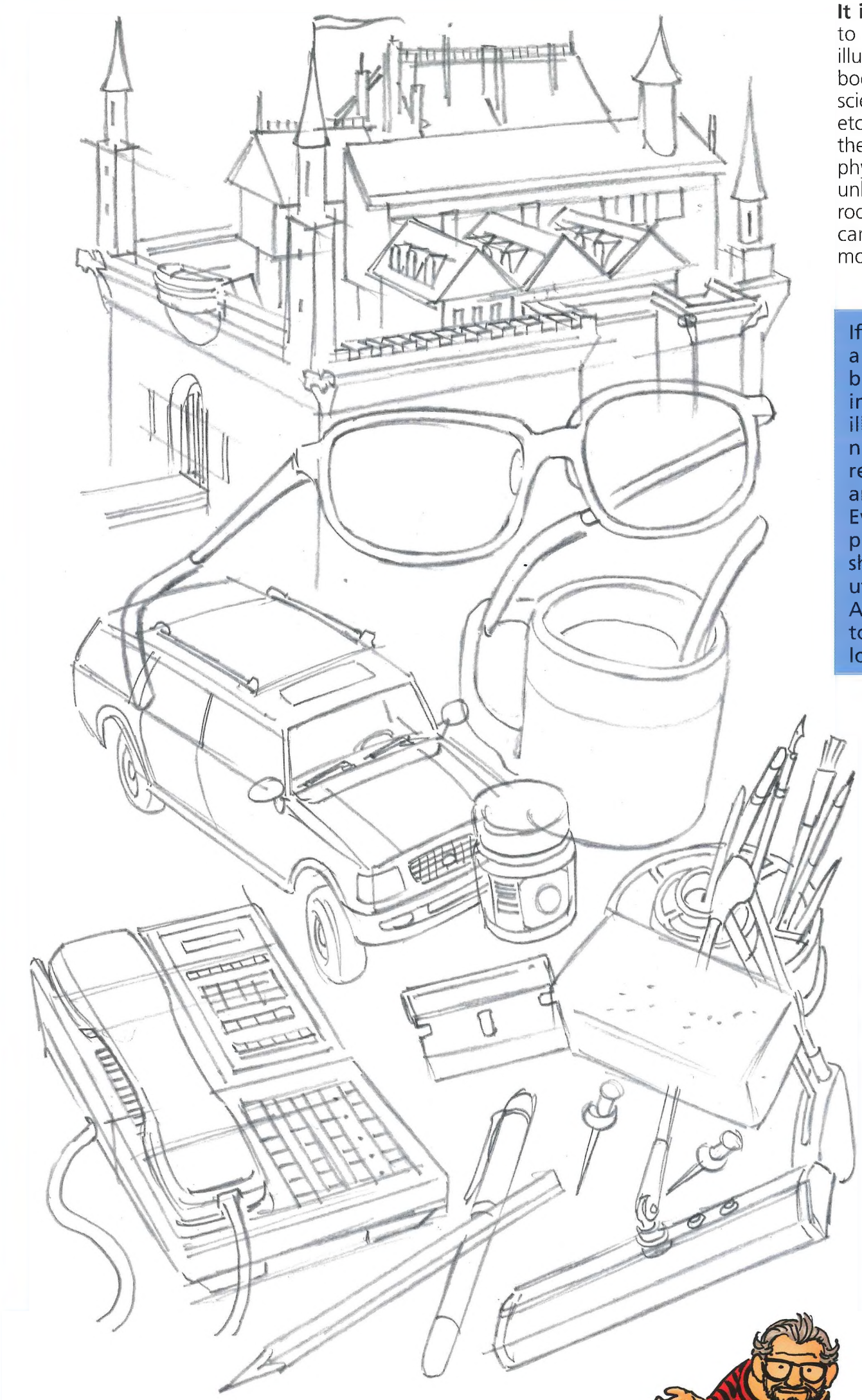
Make a list of the reference (photographs, etc.) you'll need for backgrounds and objects in the story. Obtain the pictures you'll need from your library, magazines or museums. Reference should be acquired *before* you include details in your rough layouts and sketches.


DO SOME SMALL SKETCHES OF PAGE LAYOUTS FIRST.
IT'S EASIER TO VISUALIZE COMPOSITION IN A REDUCED SIZE, NO BIGGER THAN 8 1/2" x 11"

Page layouts may be designed in numerous ways. There are, however, *basic principles* of story telling that must be followed. The pattern of panels must be clear and sequentially legible. The story must flow *smoothly* from panel to panel.
Here are some examples of page layout variations, based on the sample script in this lesson. There are many more layout possibilities.



•EXAMPLES OF PAGE LAYOUTS BASED ON ABOVE SCRIPT IN APPROXIMATE SKETCH SIZE.

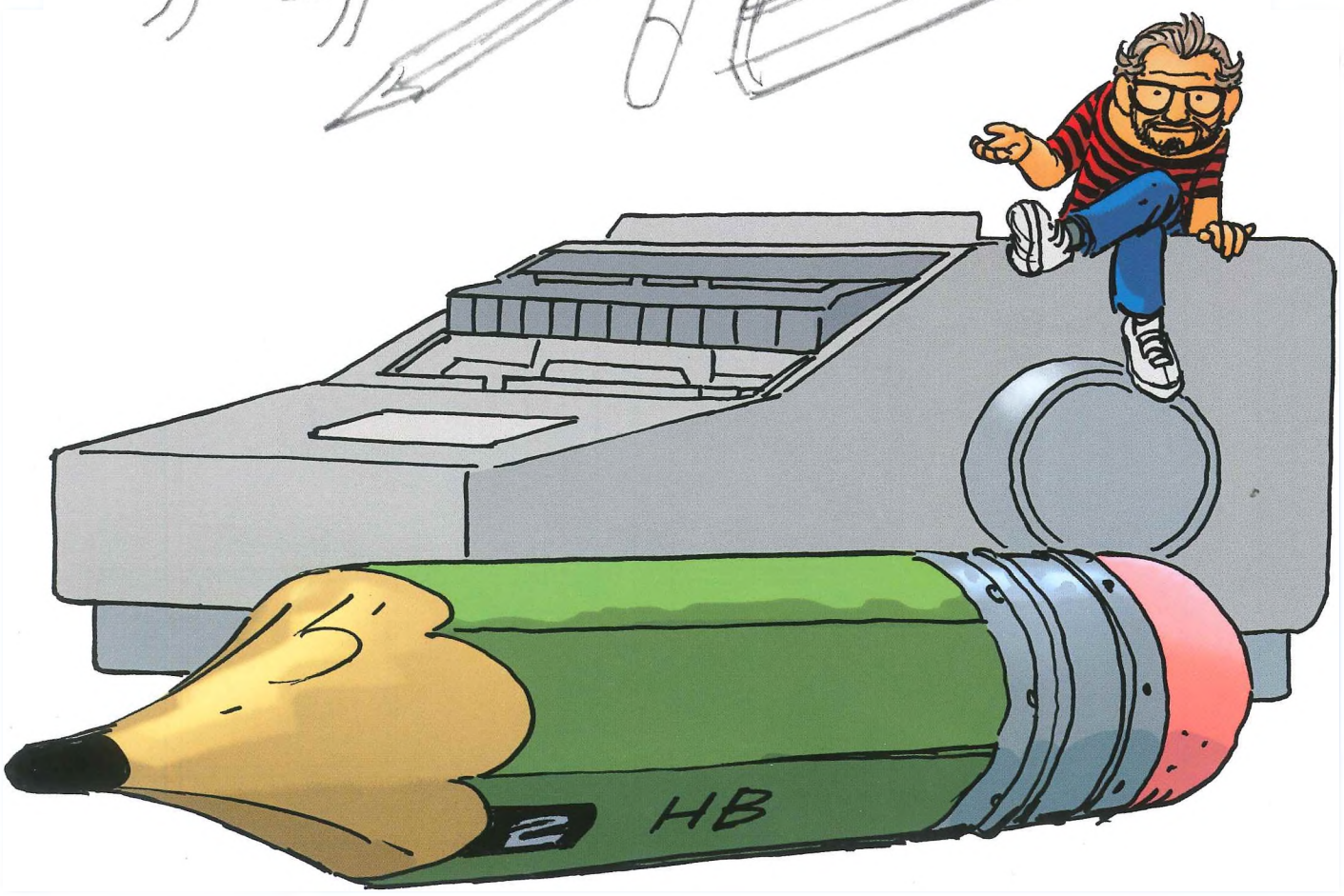


It is especially important for the cartoonist to research and obtain reference when illustrating stories that defy credibility. Comic book stories feature subjects like: superheroes, science fiction, monsters, super villains, aliens, etc. In order to provoke a reader's response, the reader must be able to identify with physical elements in the story. Placing an unbelievable monster in a normal setting (a room, a barn, an apartment, a basement, a car, etc) has the effect of making the monster more believable.

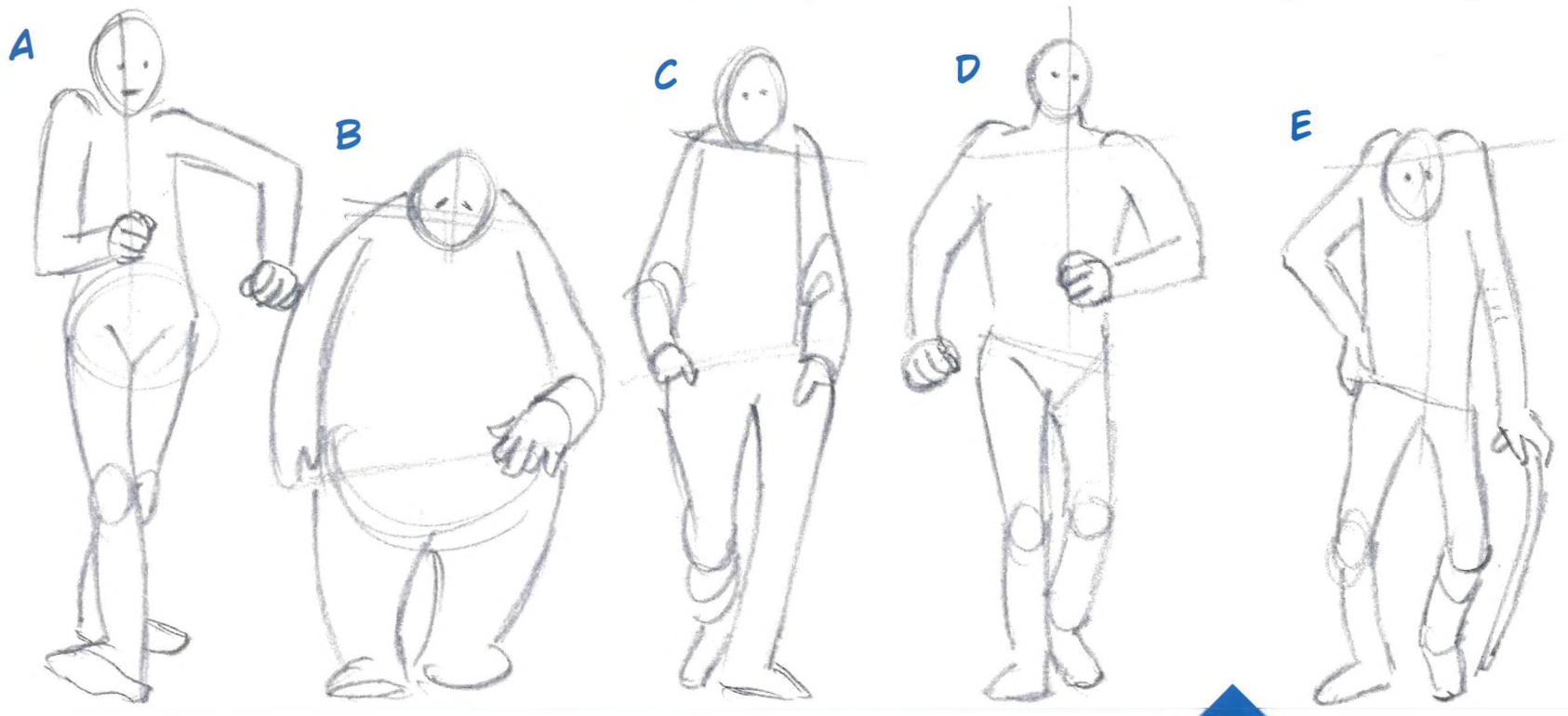
If your story involves a slum section of a city, or a grand castle, *reference* must be used. *Don't* depend on memory or imagination. If your *background* illustration is not believable, the *story* is not believable. It is the cartoonist's responsibility to search for photographs and authentic, detailed illustrations. Even the smallest objects, such as pens, pencils, books, glasses, cups, etc., should be correct. This will train you to utilize reference material effectively. After awhile, you will react intuitively to those things in a drawing that *don't* look right.

ATTENTION!

In our haste to see our completed drawing, we tend to rush the finish. This invariably results in slipshod, sloppy drawings. Take your time. Train yourself to get as much pleasure from the *doing* as from the *completion.* Be patient with yourself. Creating an illustration is like constructing a building. Reference and pre-sketches are the building blocks.

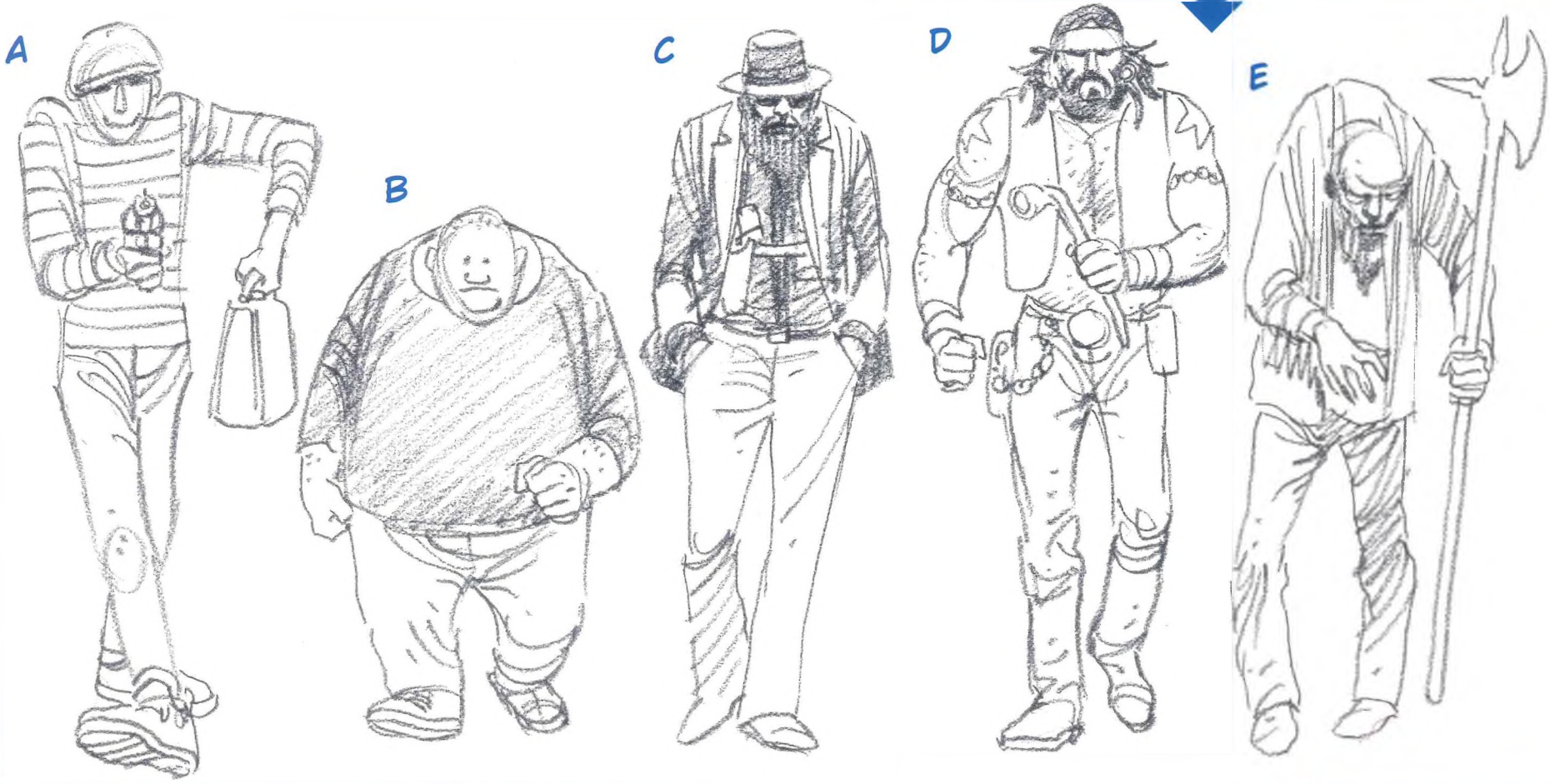

HERE'S AN IDEA! A PLOT USED IN COMIC BOOK STORIES INVOLVES A HUMAN REDUCED TO THE SIZE OF A PIN'S HEAD.
ALL THE NORMAL SIZED BACKGROUND OBJECTS BECOME HUGE IN COMPARISON. MAKE UP YOUR OWN SITUATIONS. TRY IT. IT'S FUN!
2
HB

As cartoonists, we should pay close attention to *everything* around us. Keep a sketch-book handy at all times. The way we draw is the result of what we see, think and feel. And, remember, *you* will draw *differently* from any other artist. You are unique. Be diligent, patient, and honest with your drawing. Others will recognize those attitudes and appreciate your efforts, and *you* will derive greater pleasure from your work. *That's* a *promise!*



As cartoonists, we need to be sensitive to the nuances of body movement in conveying character. In illustrating a particular character (Superhero or otherwise), the simplest movement of an arm or positioning of a head may alter your cartoon character's mood or emotional content. Each character in a graphic story should be unique and different from the others. To accomplish this, we must feel internally the mental and physical effects of the characters we draw. Design the characters graphically and enable them to perform and act their part.

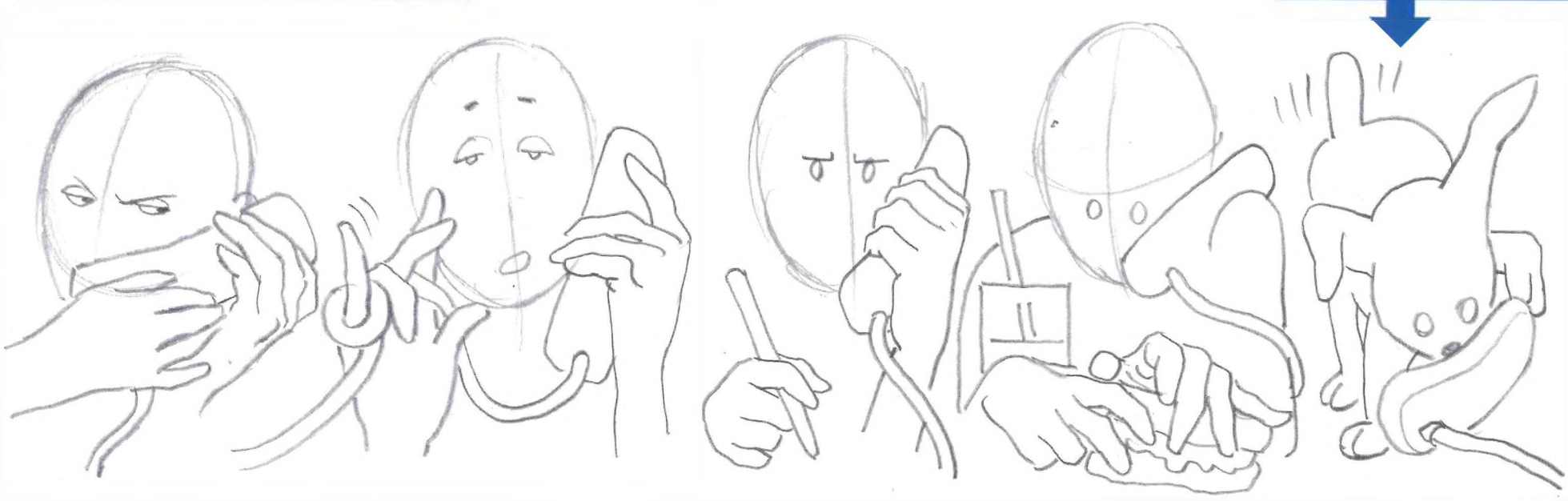
The figures above are examples of different characters. They lack detail, but display certain forms of body language. A language generally recognized and understood. Below are the same figure attitudes, with additional details that more clearly identify the character types. By placing a piece of *tracing paper* over the first set of figures, you can create your own set of characters by adding your own details.



Keep in mind that body movement *is* a form of communication. The strut and swing, or the heavy step. A relaxed walk, or an athlete's move. The unsteady step of the old or disabled. Indications both physical and emotional, that tell something of the nature of the character.

Even the simple act of speaking on a telephone can reveal certain physical characteristics that may be in contrast to the conversation taking place. A hand that covers the telephone mouthpiece gives a sense of *secrecy.* Toying with the cord may show boredom. Doodling while talking may be a demonstration of *intense thought.* Making a sandwich (or any other act radically different) gives an impression of being *busy.* Even a *puppy* can demonstrate inquisitiveness on the telephone.

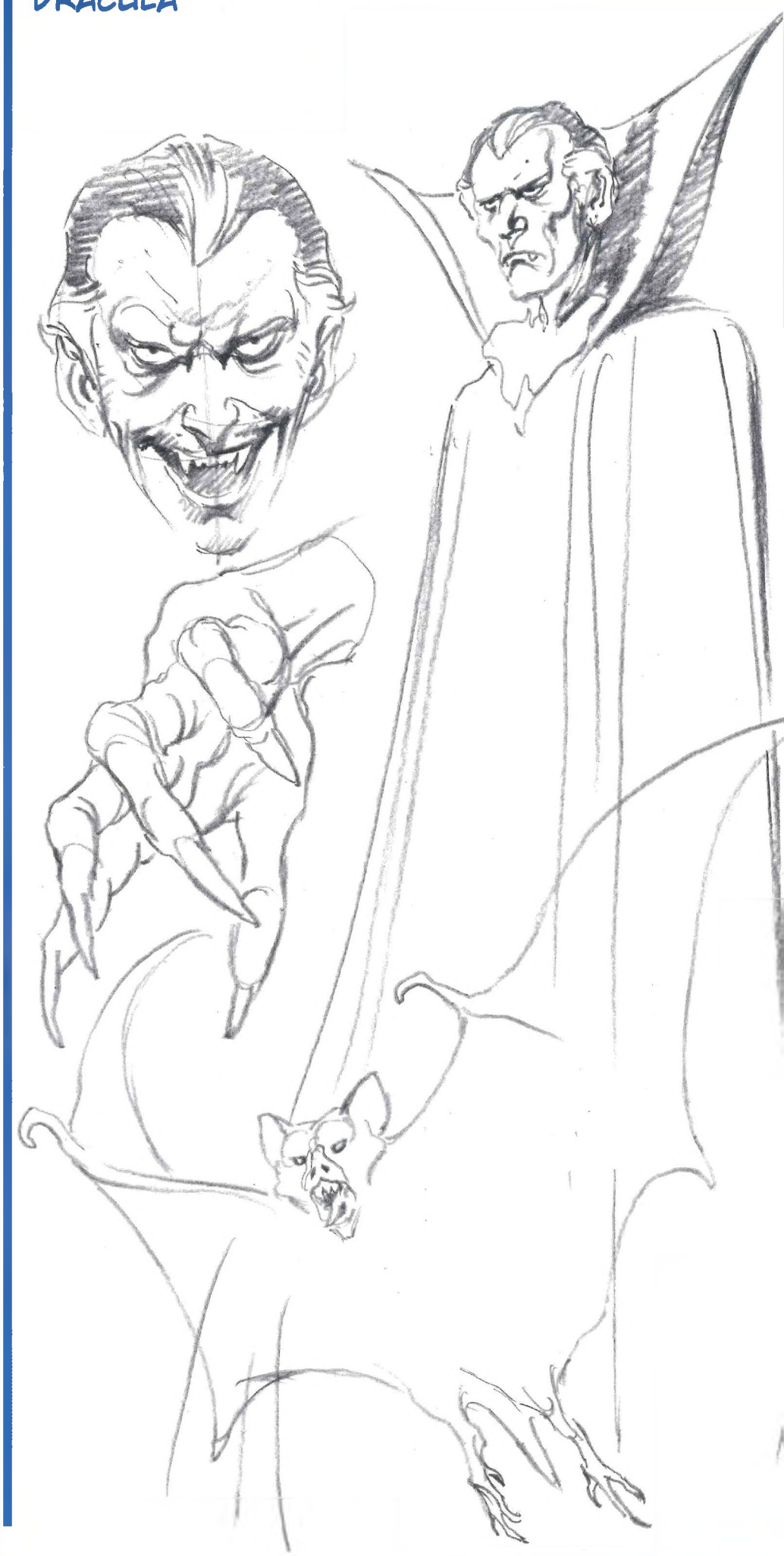
Here's a chance to practice. Place tracing paper over these roughs and add details. Then, create your *own* figures. What would an *opera singer* look like? Or an *accountant?* Or a *cowboy?*



FRANKENSTEIN'S MONSTER

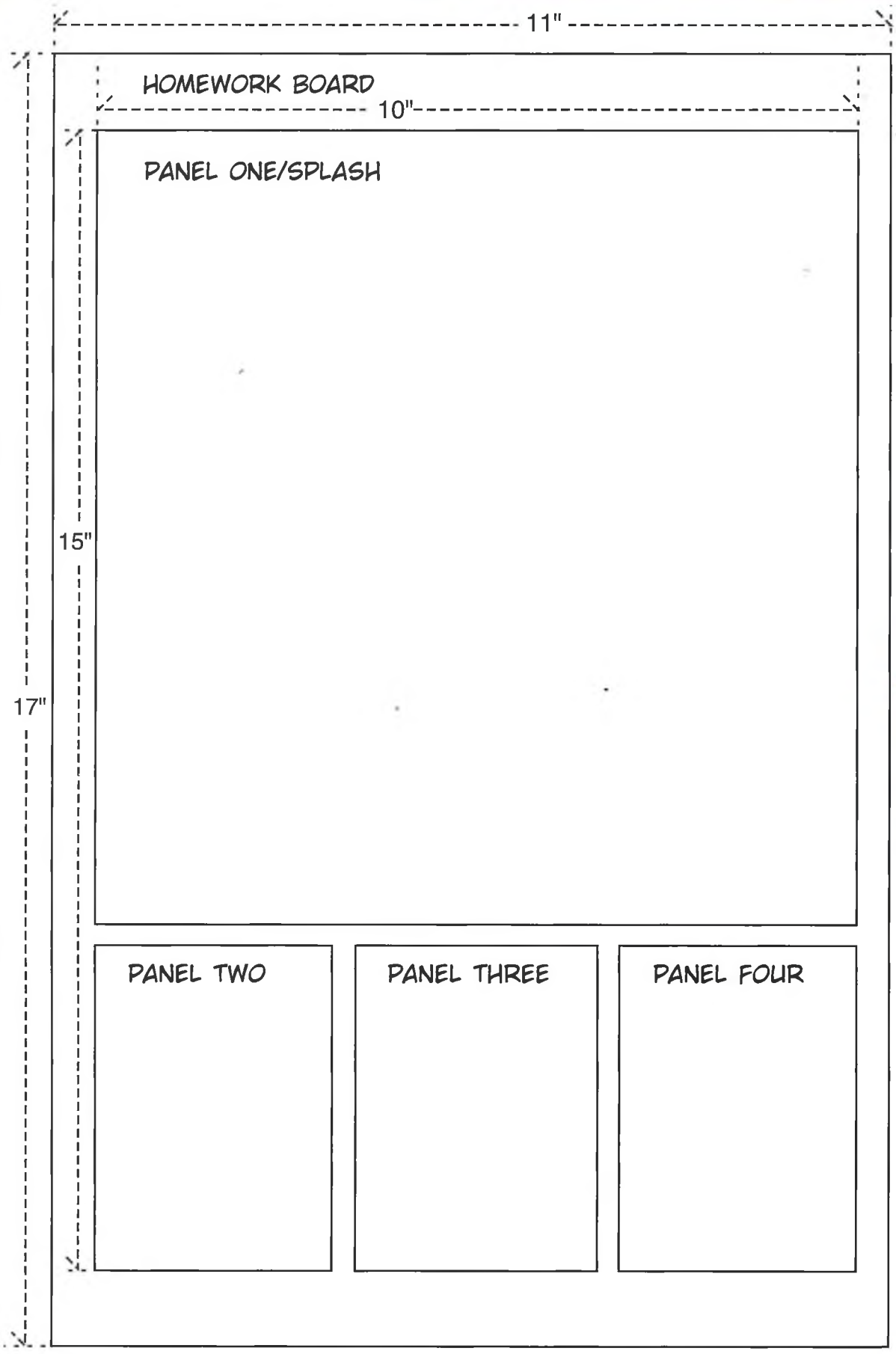
Despite grotesque exaggerations, classic horror characters tend to be real and believable. Because of that credibility, they are the more frightening. Based on the *Golem* (the story of a giant man created from earth and stone), the *Frankenstein monster* has been the source of nightmares for decades. A creature composed from parts of dead people. Electrodes projecting from his neck, struck by lightning, gave him life. His powerful hands evidence the stitches that connect all parts of his hulking, lumbering body. A product of Mary Shelley's imagination in 1818, the monster actually lives to this day in the minds of many.

DRACULA



Another "creature of the night" is Bram Stoker's **Dracula.** A character that subsists on the blood of his victims through several lifetimes. A figure of evil who is immortal. Clutching talons and vampire fangs are his weapons. Lord of the night-flying bat and the slavering wolf, Dracula has become a legendary figure whose existence is believed by many.

Trace or copy these characters. Add your *own* variations to your drawings. Create your *own* monsters by giving them a credible background history, and endow them with super powers.



Completion of this homework assignment for this lesson includes the following:
1. One full page (10" x 15" art area) drawn on the 11" x 17" two-ply homework board (included in your kit) in pencil.
2. A portion of the page done in pencil to be finished in ink. India ink, pen and brush are also in your kit. You may ink the entire page, if you are so disposed.
3. Indicate space for text (title, captions and balloons) on your finished page.

Use the layout for this page of homework as shown. The "splash" takes up the top two-thirds portion of the page. The term "splash" is used to describe the large, opening panel of a comic book story. The "splash" should be an *eye-catcher. Dramatic* or *exciting. Impactful. Intriguing* and *provocative*. The purpose of the "splash" is to entice the reader. Just as movies and T.V. attempt to capture the viewer in their opening moments, comic books do the same with the "splash".

This script is written as a horror/mystery. It may be illustrated in any style. If your work tends toward humor, illustrate the story in that style. There are many humor cartoonists that draw macabre stories, and do so very successfully. If you prefer to write your own original story, by all means do so. However, your story must fit into the page layout as shown. In any case, add text dialogue and captions that you may feel necessary. You may include a title for this story assignment.

Script title: "THE CASTLE"

Panel One (splash):

Description: Interior of old, decrepit castle. Dark and mysterious. A strange creature (or figure) is looking into a crystal ball. This is a longshot, so the reader has an opportunity to be acquainted with setting. The light is coming from the crystal ball, which throws weird shadows throughout the interior.

Figure (thought): Ahh. . .he's getting. . .closer.

Panel Two:

Description: Close-up on the crystal ball. The creature's hands caress the crystal. In the crystal ball we can see a man approaching the castle. It's raining. His coat and hat drip rain.

Figure (thought): . . .soon. . .he will enter.

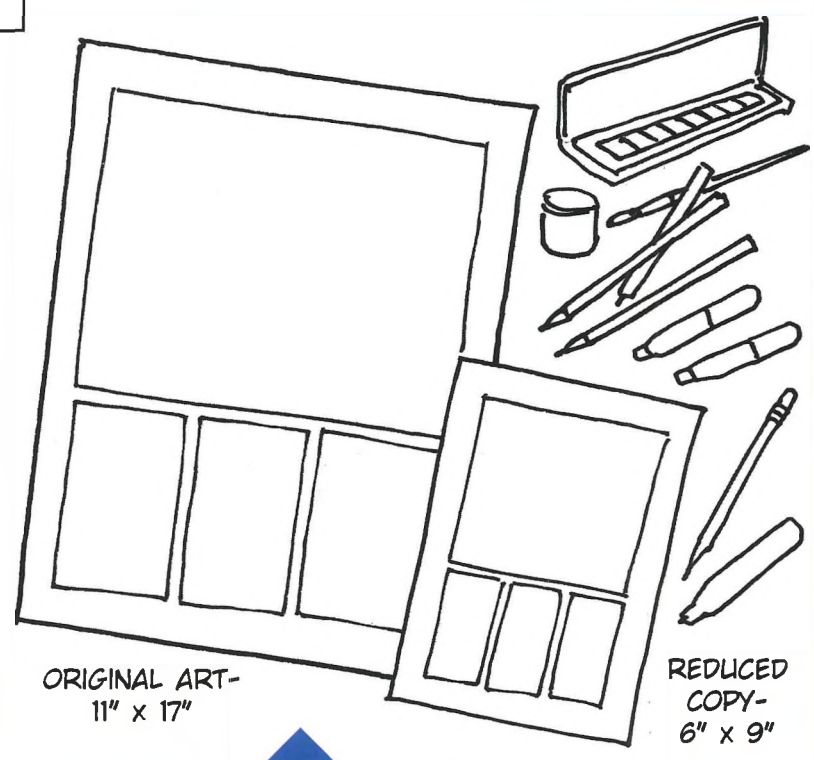
Panel Three:

Description: Exterior. The man is at the door of the castle. His hand is on the ornate door handle, about to open the door. It's still raining.

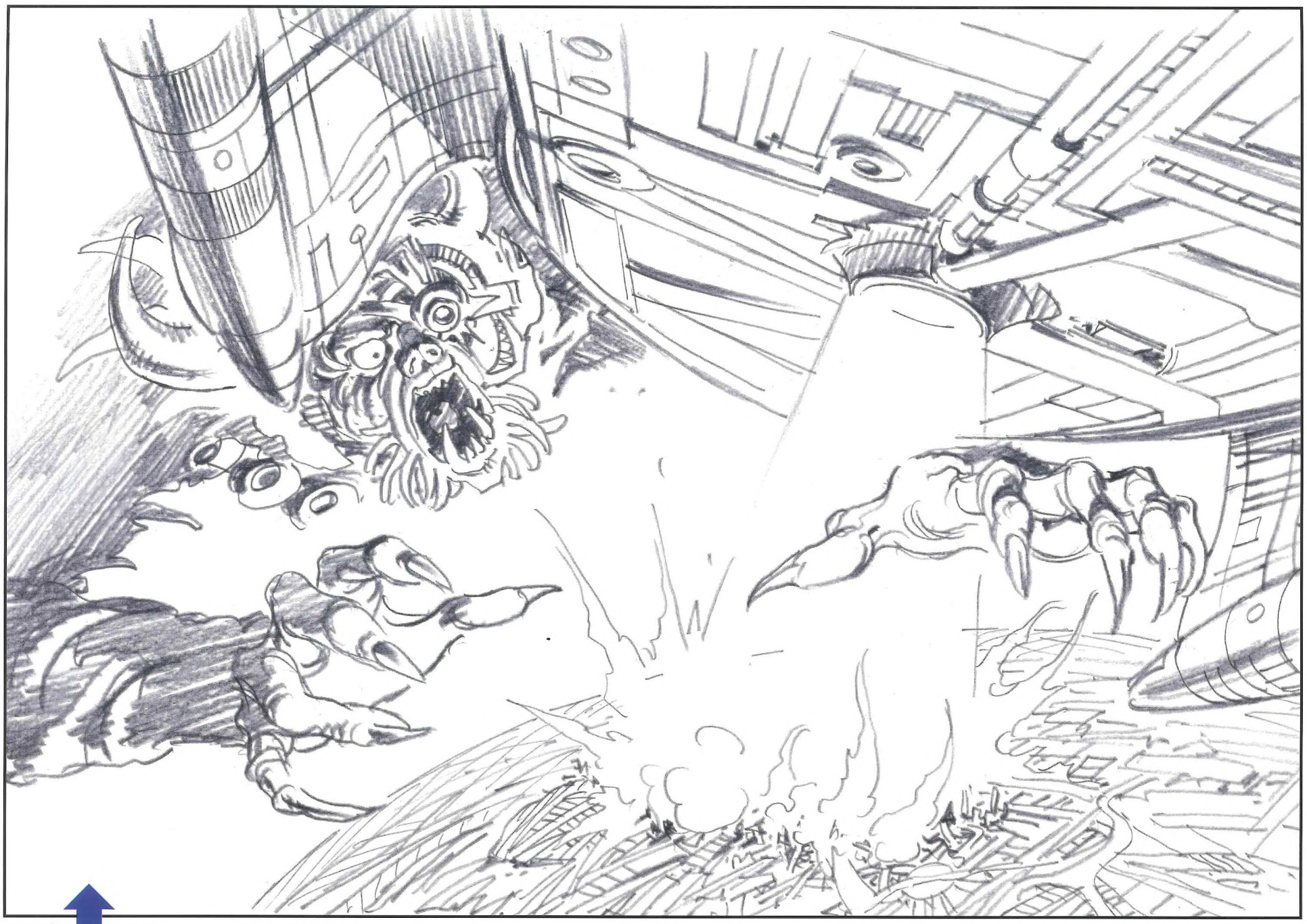
Panel Four:

Description: Close-up from behind the dripping man, the castle door is now wide open. He is being greeted by---*

*The character inside the doorway is up to **you**. Use your imagination and have fun.

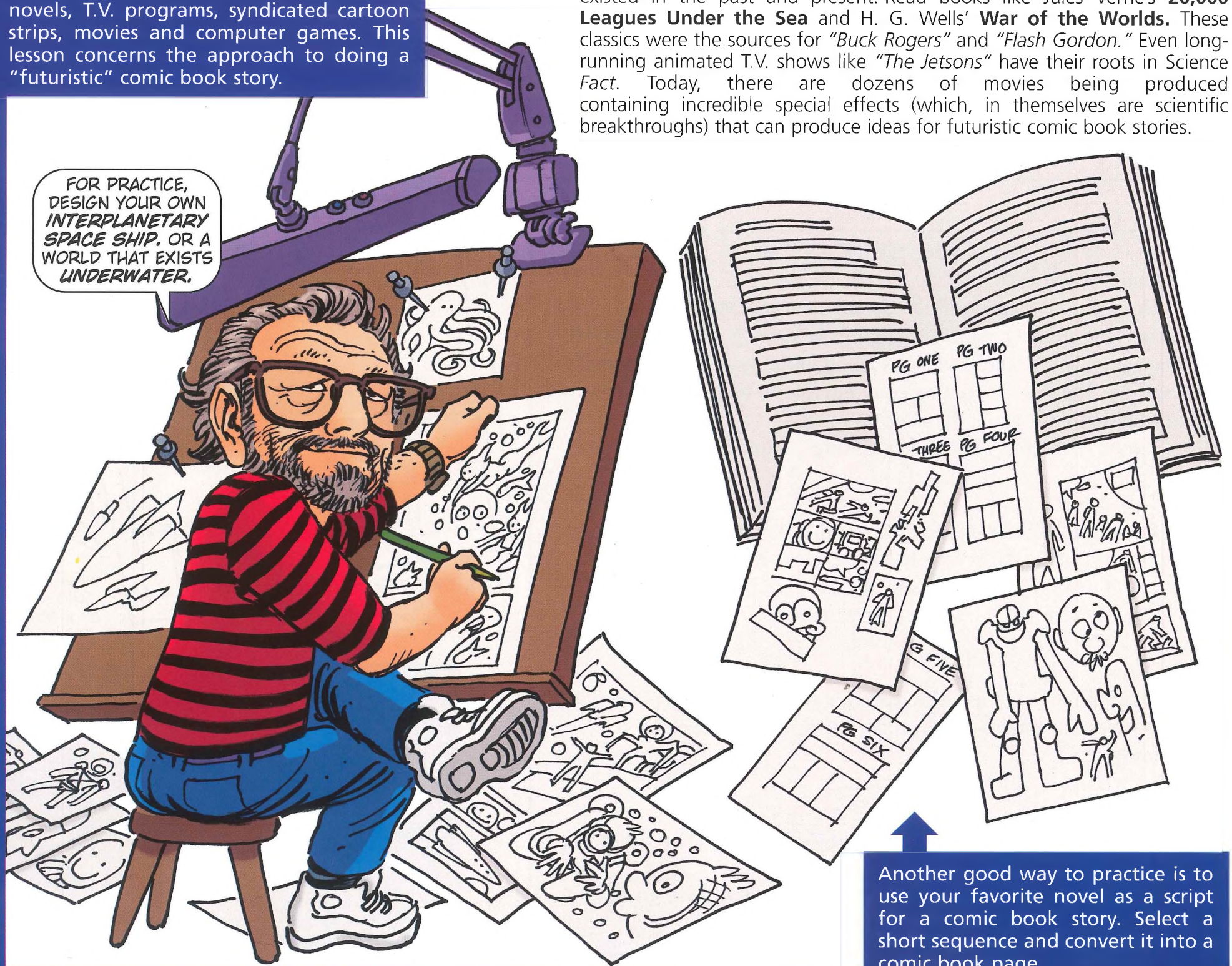


Here's an opportunity for you to try your hand at *coloring* a comic book page. Get a *plain paper* reduced copy of your black and white homework page. The reduced copy should measure approximately 6" x 9". Color the reduced copy with color pencils, color markers or water colors.
If you cannot obtain a reduced copy locally, we will supply a copy to you at a minimum cost (upon request) when we receive your homework assignment. You will receive the reduced copy with your homework critique.



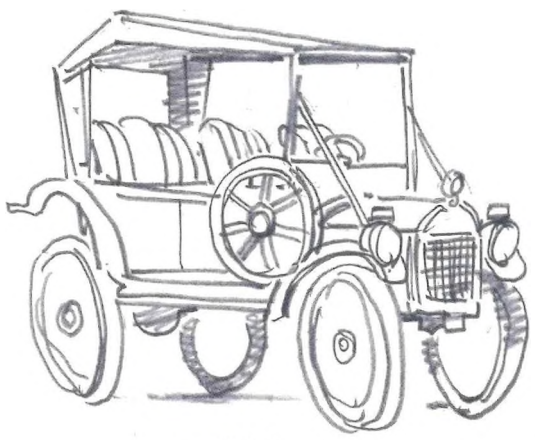
Science Fiction has always been an important genre in comic books. It's also been the subject matter of countless novels, T.V. programs, syndicated cartoon strips, movies and computer games. This lesson concerns the approach to doing a "futuristic" comic book story.

In order to achieve credibility in a subject that is highly imaginative, it is important to get good *background* and *reference* material. Dealing with Science Fiction (or Fantasy), one must have some knowledge of what has existed in the past and present. Read books like Jules Verne's **20,000 Leagues Under the Sea** and H. G. Wells' **War of the Worlds.** These classics were the sources for *"Buck Rogers"* and *"Flash Gordon."* Even long-running animated T.V. shows like *"The Jetsons"* have their roots in Science *Fact*. Today, there are dozens of movies being produced containing incredible special effects (which, in themselves are scientific breakthroughs) that can produce ideas for futuristic comic book stories.

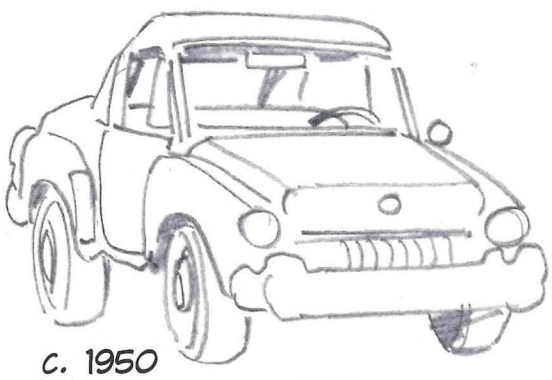


Another good way to practice is to use your favorite novel as a script for a comic book story. Select a short sequence and convert it into a comic book page.

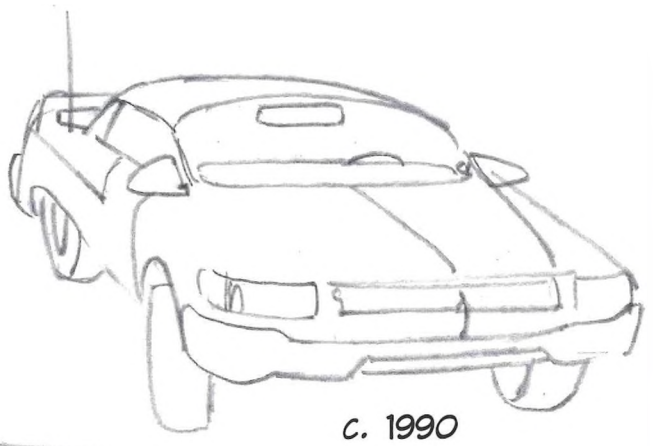
Cartoonists are called upon to illustrate wide varieties of story subject matter. These stories may range from prehistoric cavemen to futuristic scientific advancement. Your imagination plays a vital role in the art you create. The greatest stimulation to your imagination for depicting the future is a knowledge of the past. The old gas-driven engine of the Model "T" Ford is a far cry from the rocket powered vehicle that landed on the moon. We, as cartoonists, must learn of the *past* in order to draw credible illustrations of the *future*.



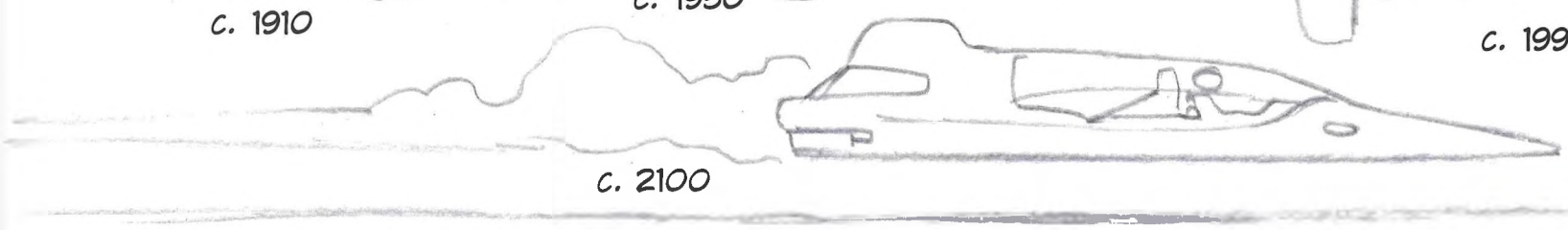
c. 1910



c. 1950



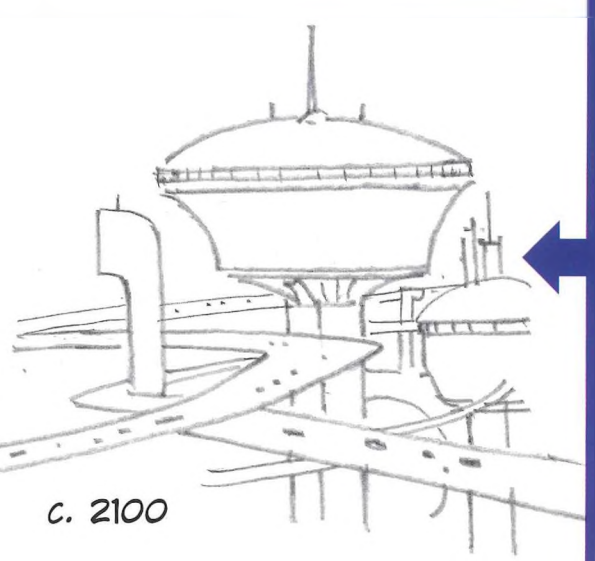
c. 1990



c. 2100

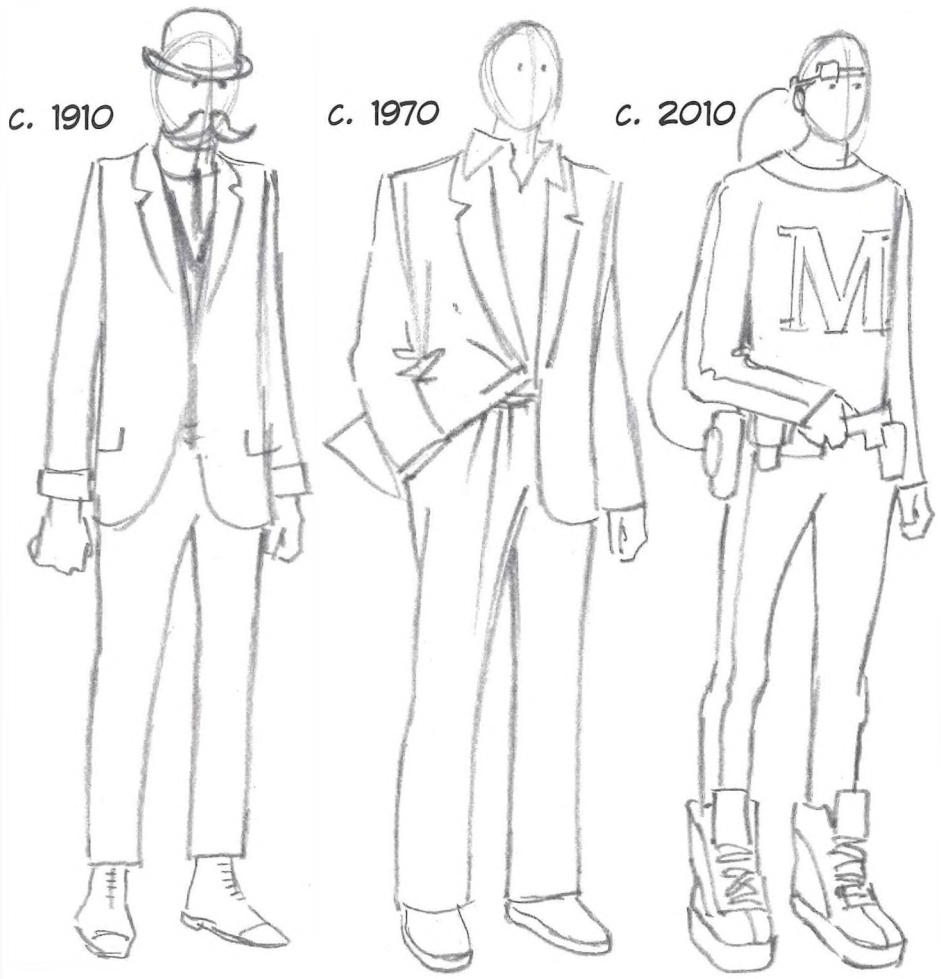
c. 1900

c. 1980

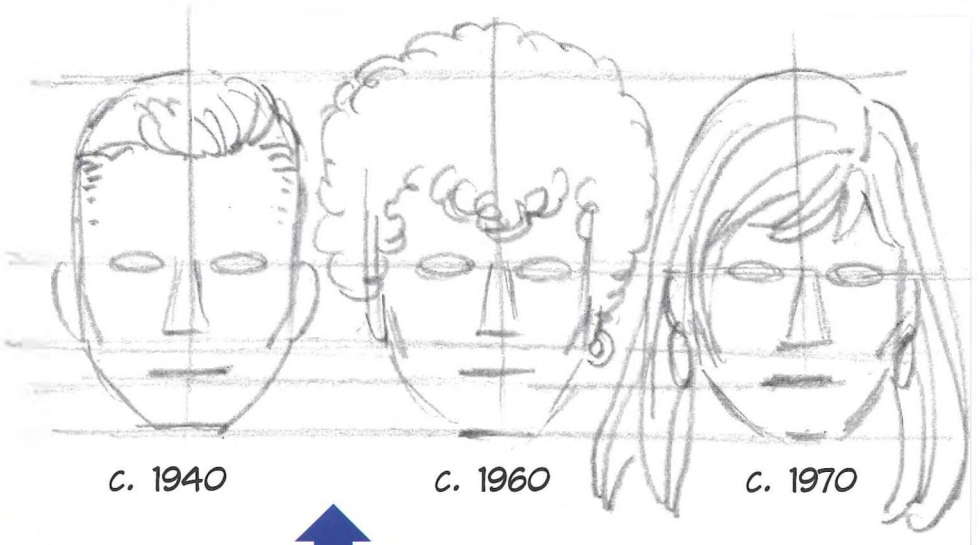


c. 2100

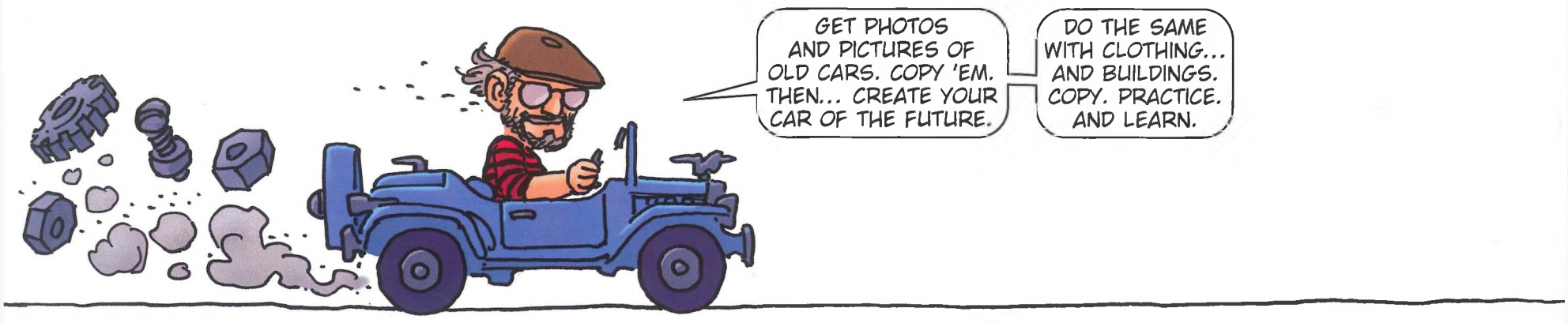
The world has witnessed tremendous changes that have taken place over the past century. In transportation, communication, construction, clothing and hair cuts, just to name a few. Analyzing these changes can give you the basis to project your imagination into the future, and make the future look *believable*.



Remember, however, that there are places on this planet that have *not* changed in a thousand years. And neither have the people who live there. All reasons why we, as cartoonists, must maintain a continual self-educating process to strengthen the effectiveness of our work.



Even *hairstyles* have changed radically over the years. When illustrating a story, the cartoonist must be consistent in historic details. Look it up and check it out before you draw it.


GET PHOTOS AND PICTURES OF OLD CARS. COPY 'EM. THEN... CREATE YOUR CAR OF THE FUTURE.
DO THE SAME WITH CLOTHING... AND BUILDINGS. COPY. PRACTICE. AND LEARN.

SAMPLE SCRIPT (One Page Sci-Fi Story)

Panel One:
Description-
Longshot of spaceship traveling in deep space. Space is dark and seemingly endless. Stars twinkle, asteroids and distant planets are seen. The ship seems small in this vast space.
Dialogue from ship:
From ship: Seven minutes to landing, Jim.
Balloon 2: Yeah, it'll be nice to set foot on *solid ground.*

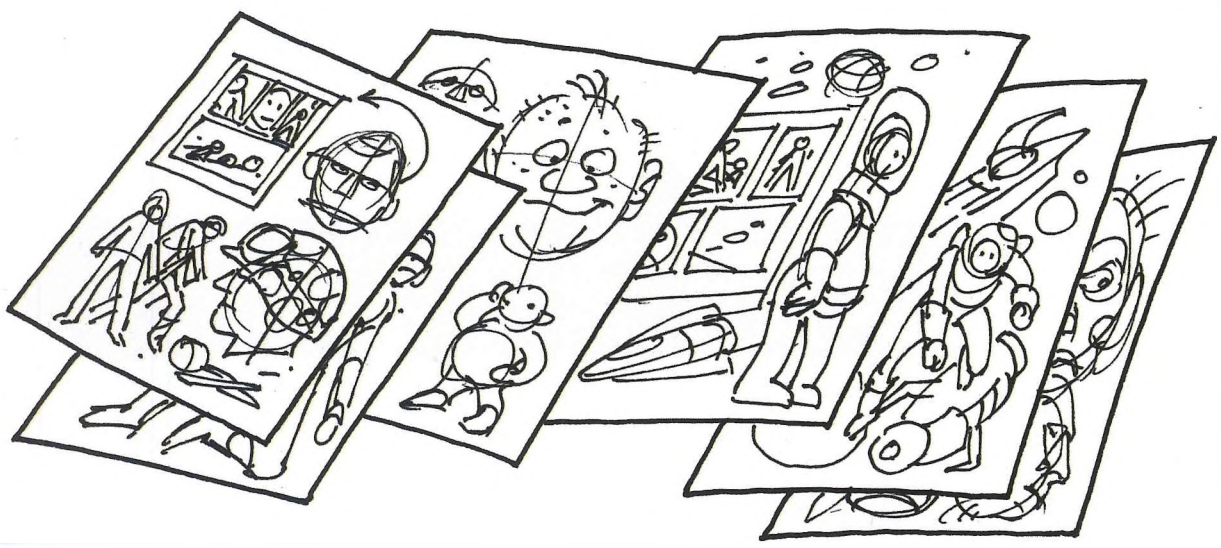
Panel Two:
Description-
Inside spaceship. Jim, the pilot, is at the controls. He's about 25 years old. Handsome. Wearing a uniform for inter-stellar travel. Liz, his companion, sits next to him as co-pilot. She is prepping for landing--checking controls, etc. She's about 22, pretty, and dressed similar to Jim.
Liz (smiling): Can't wait to eat some *real food,* too.
Jim (serious): (a) Okay, Liz… we're going in.

Panel Three: (splash or large panel)
Description-
Exterior longshot. Ship is landing on a weird-looking planet amid explosions and bombardment.
Sound effects: Whump! Whump! Whump!

Panel Four:
Description-
Inside spaceship. Ship is tilted at an extreme angle. Jim is trying desperately to maneuver the ship.
Liz (scared, at controls): Wh-what's happening?
Jim (intense, concerned):Looks like *somebody* doesn't want us to touch down! *Hold on!*

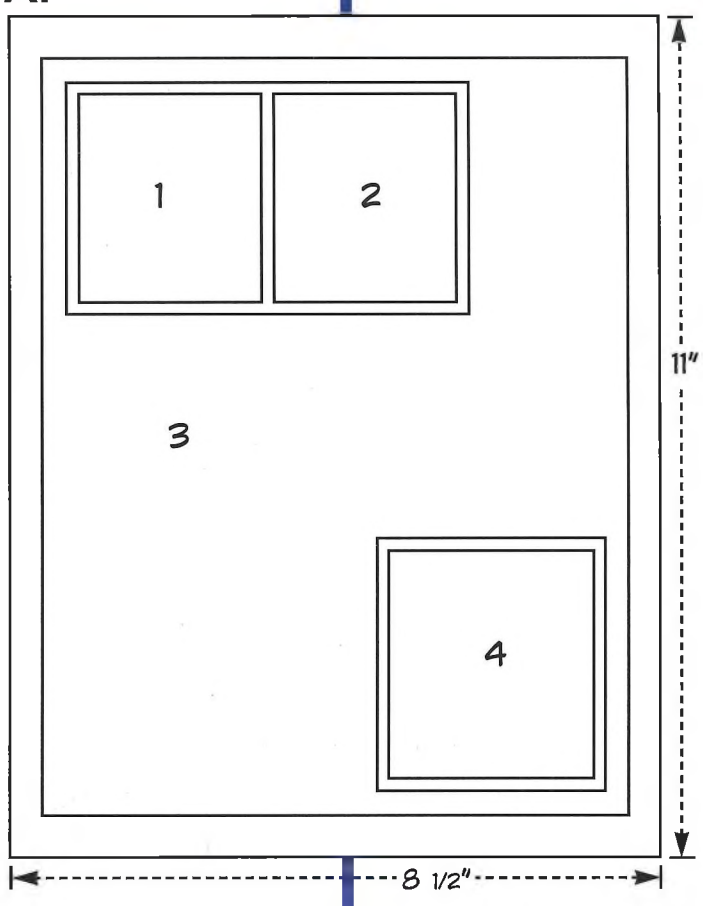
Option
If you prefer to write your own sequence, please feel free to do so. Limit your page to four panels, and include title, dialogue and captions.

The focus of this lesson continues to be science fiction or futuristic subject matter. Regardless of style, whether yours is humorous or "straight", animated or sophisticated illustration, the same basic principles apply.
My job as a cartoonist is to tell a story sequentially in a graphic form. The story may be supplied to me by a writer, or, I may write the story myself. In either case, the *story* comes *first.*

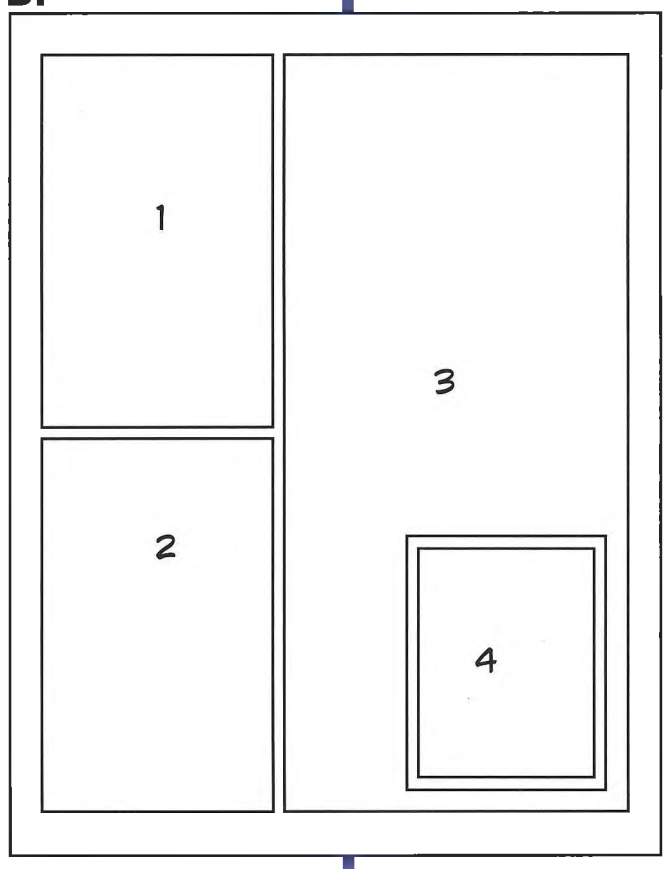


The script here is similar to that written for today's comic books. Keep in mind that science fiction stories generally involve depictions of endless space, futuristic equipment, clothing and backgrounds
Read the script *carefully.* Do preliminary sketches or "thumbnails" to develop characters, compositions and over-all designs. Use any plain stationery (8 1/2" x 11" unlined). I do all my page layouts in miniature because it's easier for me to visualize the whole page in this manner. And it's easier to correct mistakes and make adjustments. Continue to practice and refine your drawings in preparation for your homework assignment.

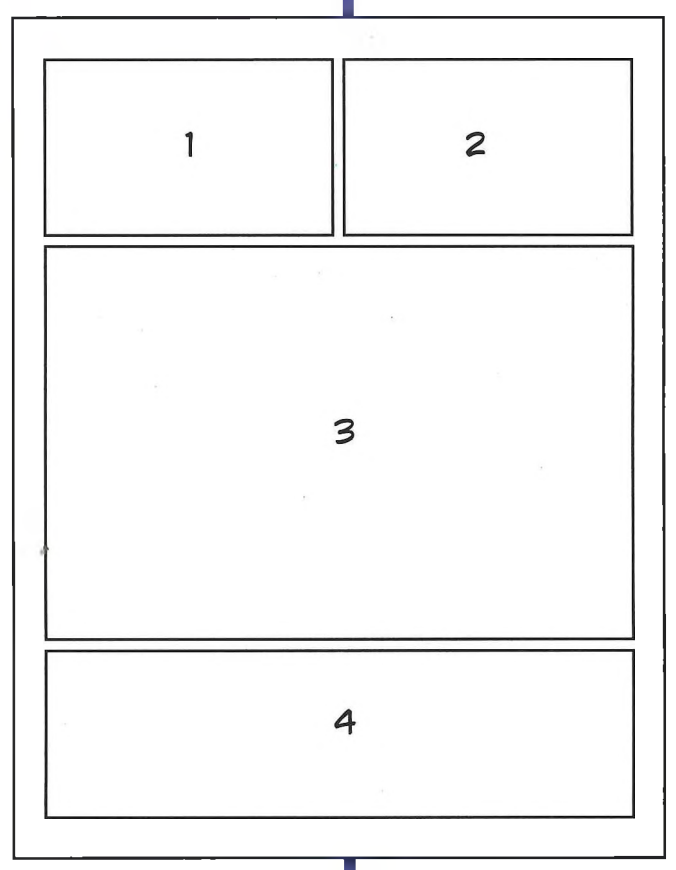
A.

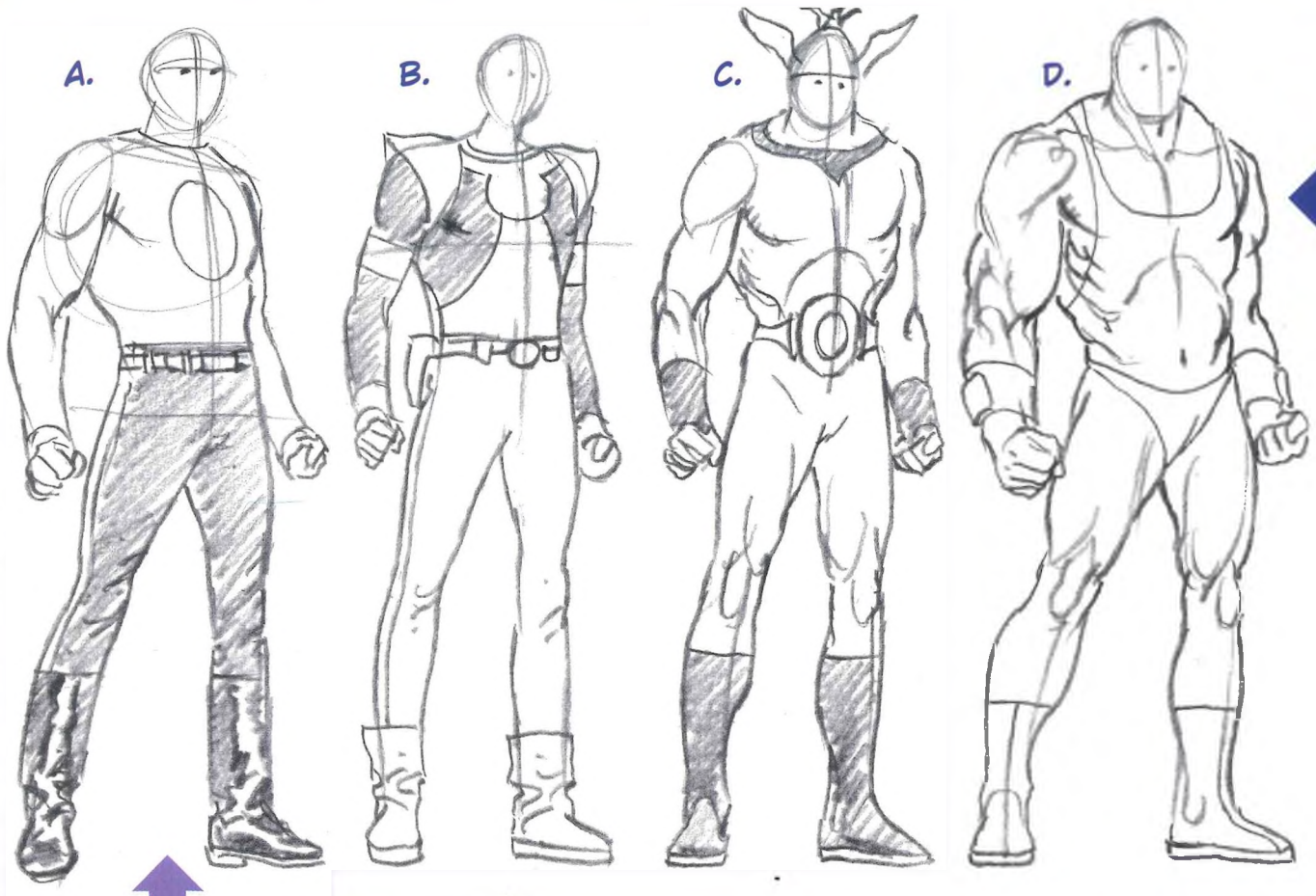


B.



C.





MALE:

Uniforms and costumes worn by comic book superheroes vary widely (and wildly), and should reflect a science fiction futuristic design. The story in which the superhero appears (time and place) will also affect the uniform's design.

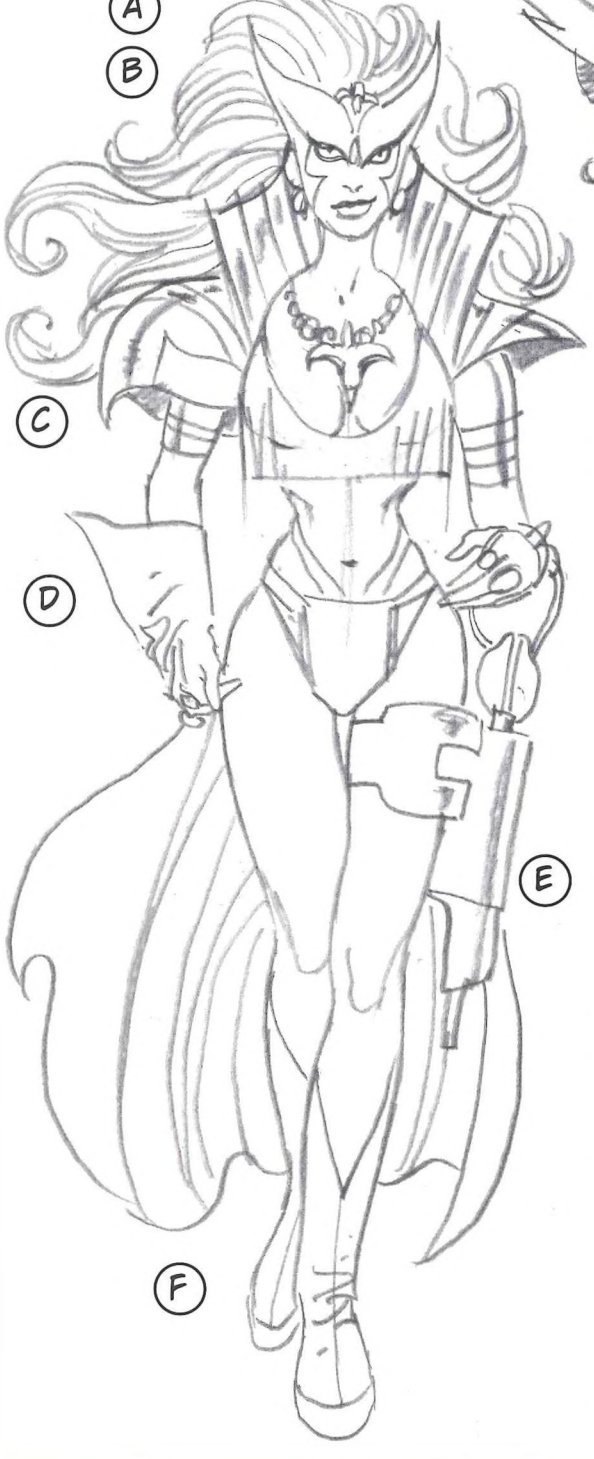
A is conservative and quite standard. Tight, long-sleeved shirt, close-fitting trousers and boots. Flash Gordon and Buck Rogers, two early sci-fi newspaper comic strip characters, wore similar costumes.

B is an example of costumes designed for current television shows and movies featuring futuristic stories

C is the comic book hero emerging with exaggerated proportions and muscularity

D is an extension of "C", revealing more anatomy and less costume on both male and female superheroes.

For practice, create *different varieties* of uniforms and costumes. It can be helpful to combine elements from different eras. Parts of a knight's armor and Halloween masks or a Viking's helmet and a witch doctor's get-up. Let your imagination loose.



FEMALE:

Comic book superheroines are, of course, different from their male counterparts. The women portrayed as "super" should be illustrated as physically powerful, yet maintaining beauty and femininity. In order to acquire this balance, the cartoonist must learn to draw the female figure accurately and with flowing form.

A Long, flowing hair is an important feature of the female form. Study and copy photographs of hair styles and textures as shown in ads for shampoo, etc.

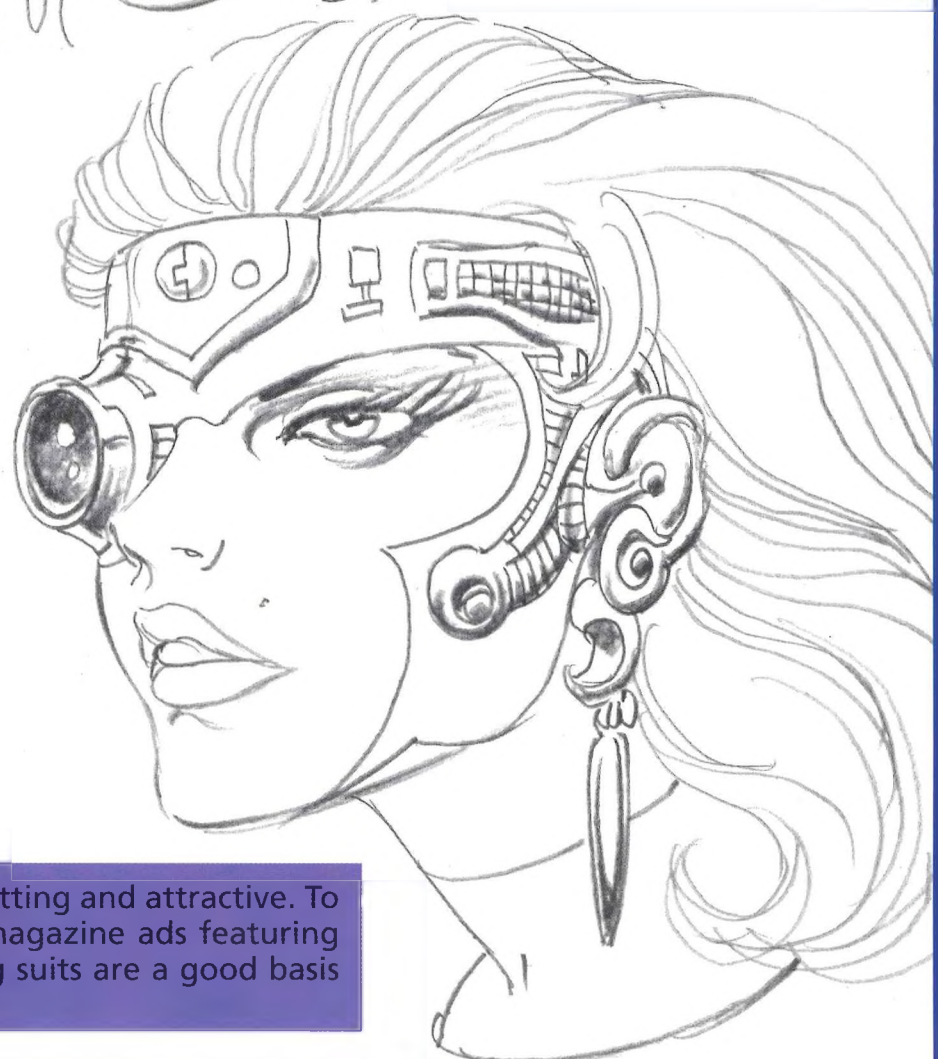
B The mask *enhances* rather than *conceals* facial features

C Shoulder epaulets add dimension and give a military and more powerful appearance.

D Gloves give an impression of strength to hands and forearms.

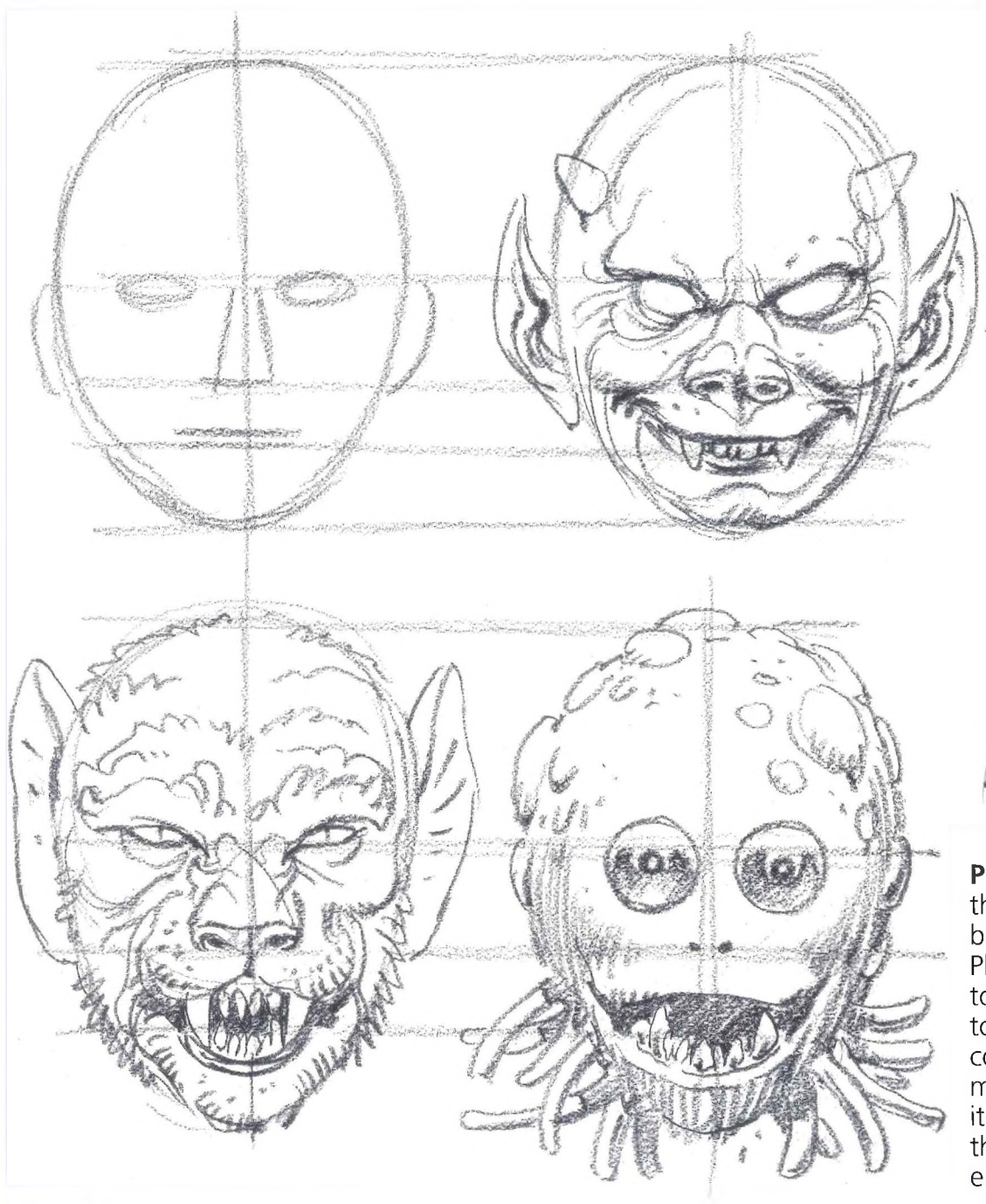
E The inclusion of sidearms depends on the type of character depicted.

F Footwear should be attractive as well as utilitarian.



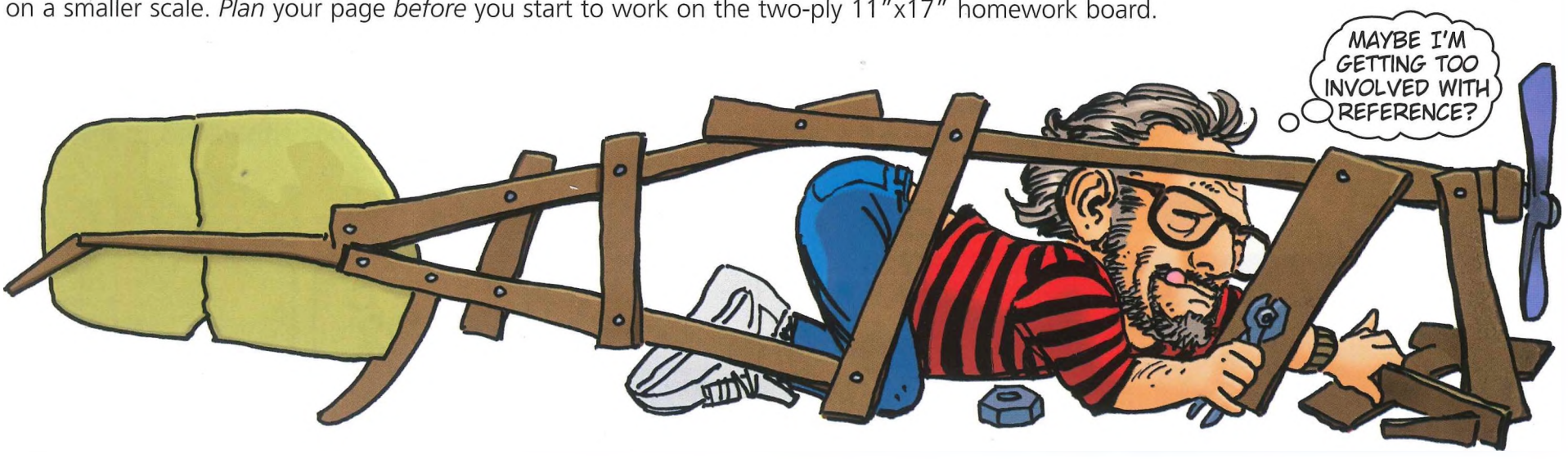
Girdles, belts, shorts, abbreviated skirts and halters should be form-fitting and attractive. To practice designing your superheroine's uniform, get catalogs and magazine ads featuring women's wear. Illustrations of women's undergarments and bathing suits are a good basis for a superheroine's costume.

The evil nemesis in comic books should be designed to have a scary reaction from the reader audience. To accomplish this, the villain must be *believable* no matter how awful he looks. The *alien* "bad guy" should be endowed with physical qualities with which the reader can *identify,* as well. Proportion and exaggeration must share common ground in order to be effective.



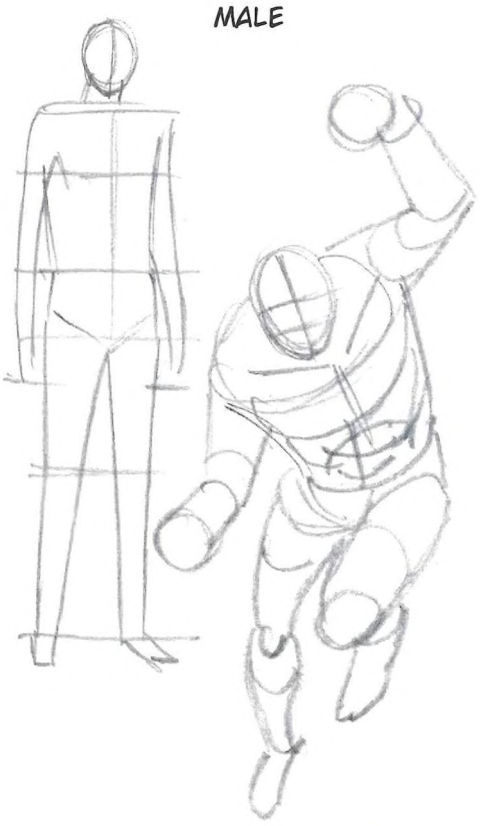
Practice drawing a villain and his costume, by first sketching the villain's basic figure. Then, repeat a procedure that has been described in several previous lessons. Here it is again. Place a piece of *tracing paper* over your sketch and proceed to design your villain's costume. In this way, it is unnecessary to *redraw* the *figure* with every change or alteration of costume. If you want to redo the costume completely, merely remove the tracing paper and put a clean piece in its place. Study your tracing paper sketches and retain the parts that work. This procedure can save time and eliminate frustration.

The purpose of this homework assignment is to focus your efforts on a comic book page featuring a *science fiction* or *futuristic* subject matter. Your drawings may be done in any style with which you feel most comfortable, humorous or otherwise.
The *procedure* for this assignment is similar to that followed by most professionals. First, find proper *references.* In order to create machinery or complicated equipment of the future, the cartoonist needs to have some basic contemporary knowledge of the subject. Photographs and illustrations are helpful. Specialized scientific magazines contain information both in picture and text. These references can enable you to draw with greater accuracy and credibility.
Do preliminary rough sketches on the sketch paper in your course book. Make these sketches smaller (*"thumbnails"*). They're easier to judge on a smaller scale. *Plan* your page *before* you start to work on the two-ply 11"x17" homework board.

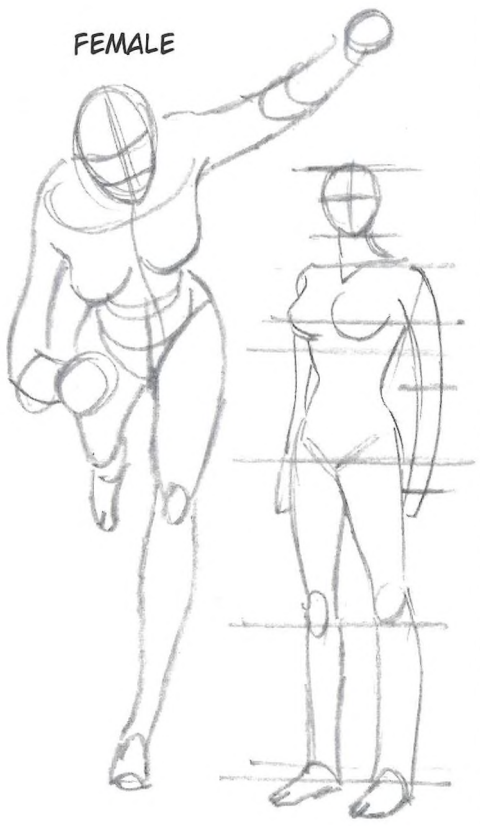


HOMEWORK BOARD

MALE



FEMALE



PANEL ONE

PANEL TWO

PANEL THREE

15"

10"

11"

17"

Follow the page layout as shown. Complete your page in pencil. *Ink* one or two panels over your pencil drawing. Erase the pencil work from the inked drawing after the ink has dried. Finally, use *white opaque paint* to correct errors in inking.

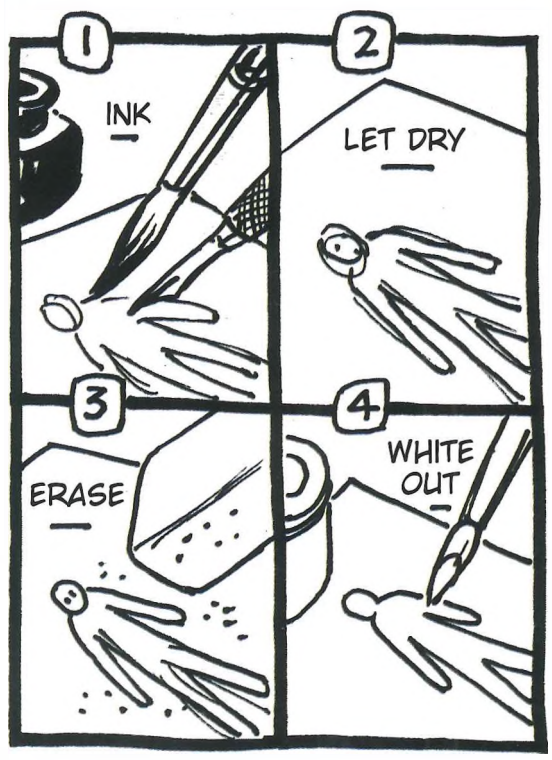
Illustrate the following script in the designated three panels of your homework page.

Script
Panel One:
Volcano erupting as a spaceship flies towards smoke issuing from crater. Lava flowing down sides.

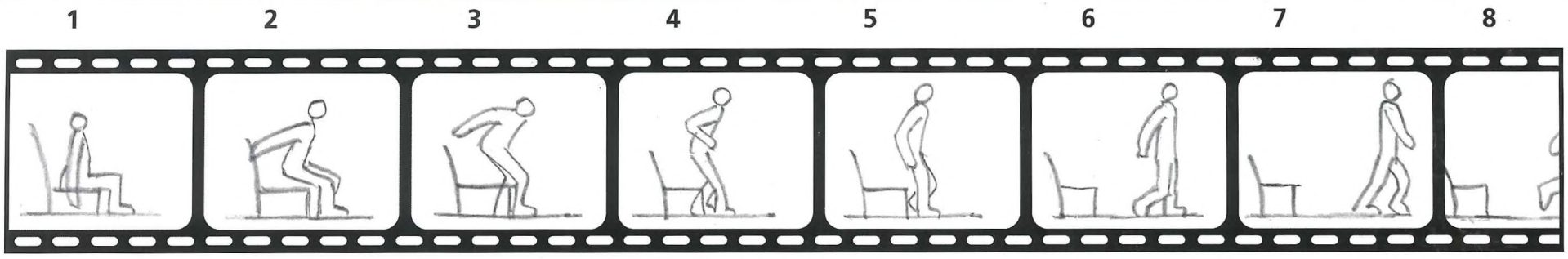
Panel Two:
From inside spaceship, frightened pilot at controls sees a giant alien creature emerging from the volcano. He sees this on his view screen or through window.

Panel Three:
Scene from outside. The giant alien reaches for the spaceship, about to grab it.

If you prefer to write your own three panel sequence, please feel free to do so.

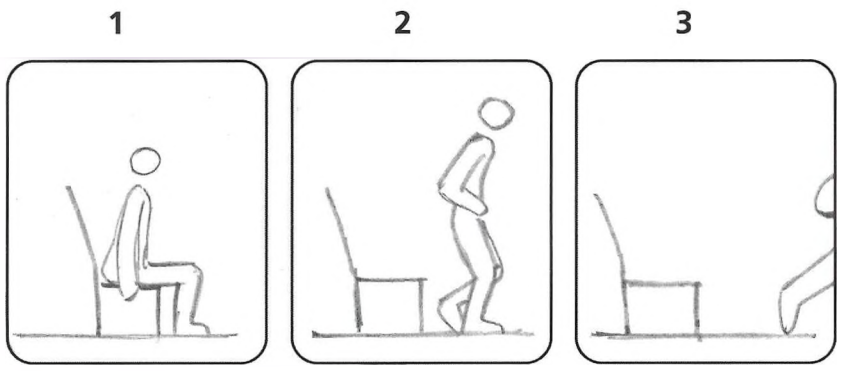


Put your *own* characters in this space, each in a *standing* and *action* pose.



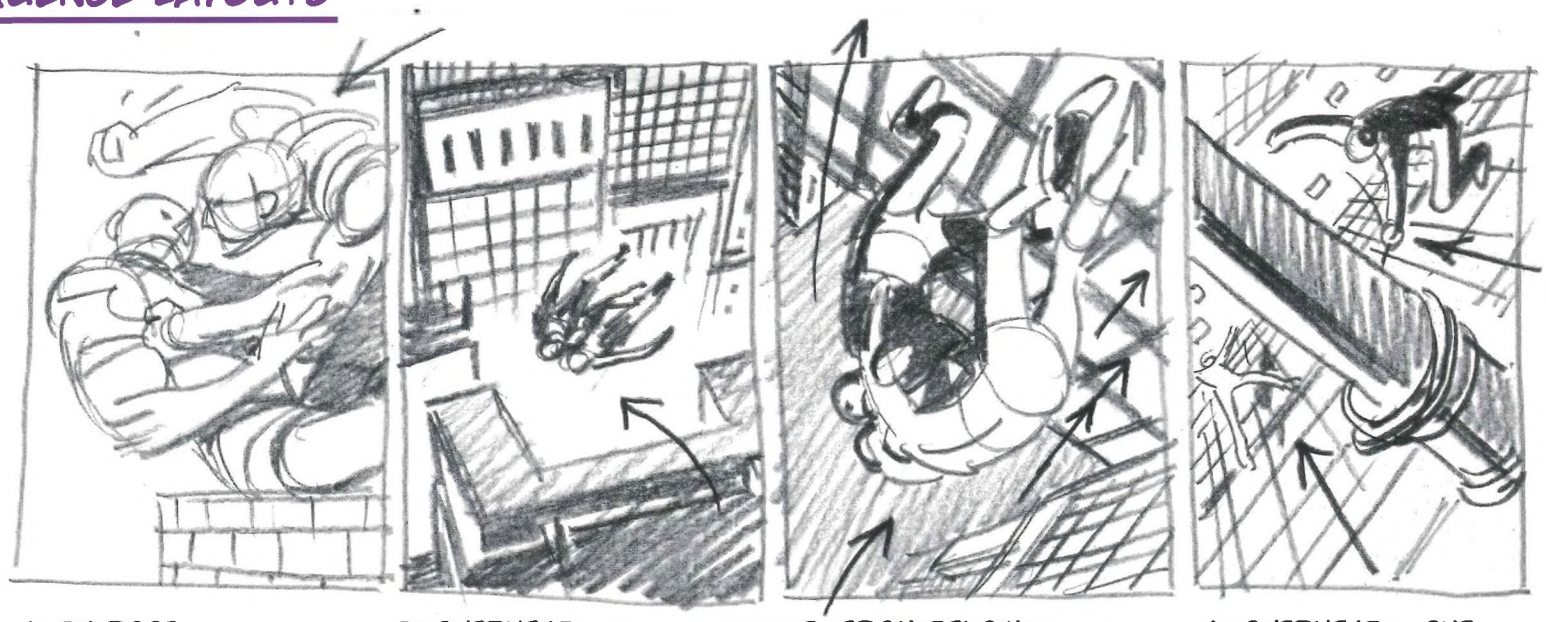
Cartooning and cinematography have many similarities. In each case the attempt is made to record a visual or graphic sequence that communicates. That tells a story.
The movie camera films each movement that takes place at a rate of 24 frames per second. *Cinematic animation* and *live action* follow the same pattern. Animators have to *draw* each frame while the live version is filmed mechanically. The comic book artist differs, in that our pictures don't move. Although, we want to give the *impression* of movement to the reader.

So we select *key frames* and eliminate the in-betweens. But we need to select the *right* frames or panels to give a smooth, well-paced flow to our story-telling. When we accomplish this successfully, a comic book reader is able to *fill in* the missing frames and thereby gain an impression of a complete, smoothly executed sequence.



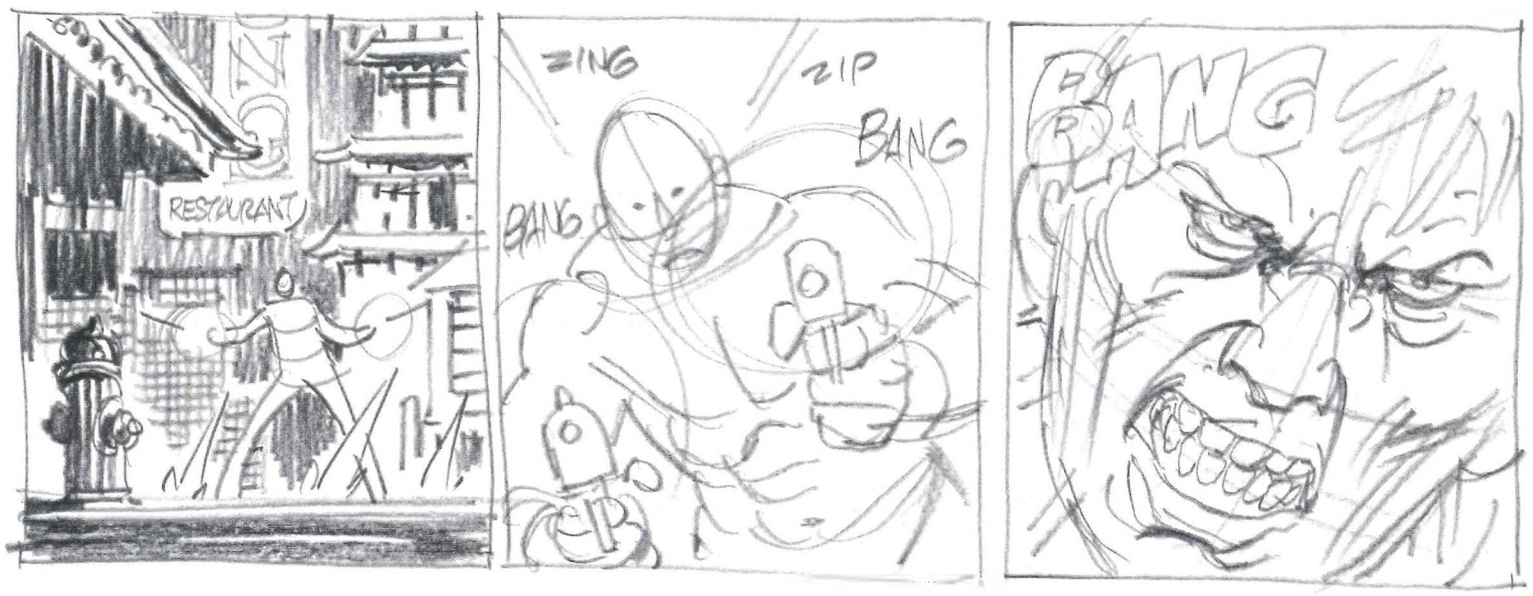
EXAMPLES OF SEQUENCE LAYOUTS

For the cartoonist, *style* is of secondary importance. Telling a story *effectively* is our *primary* objective. Very often, the cartoonist will alter and adapt his style to the subject matter. A humorous story may be illustrated in a completely *different* style than that used for a mystery or superhero story.



1. ON ROOF, FIGHTING AT EDGE.
2. OVERHEAD-- FIGURES GOING OVER EDGE
3. FROM BELOW-- FIGURES FALLING, LOCKED IN BATTLE.
4. OVERHEAD-- ONE FIGURE GRABS POLE, SECOND FIGURE FALLS TOWARD STREET.

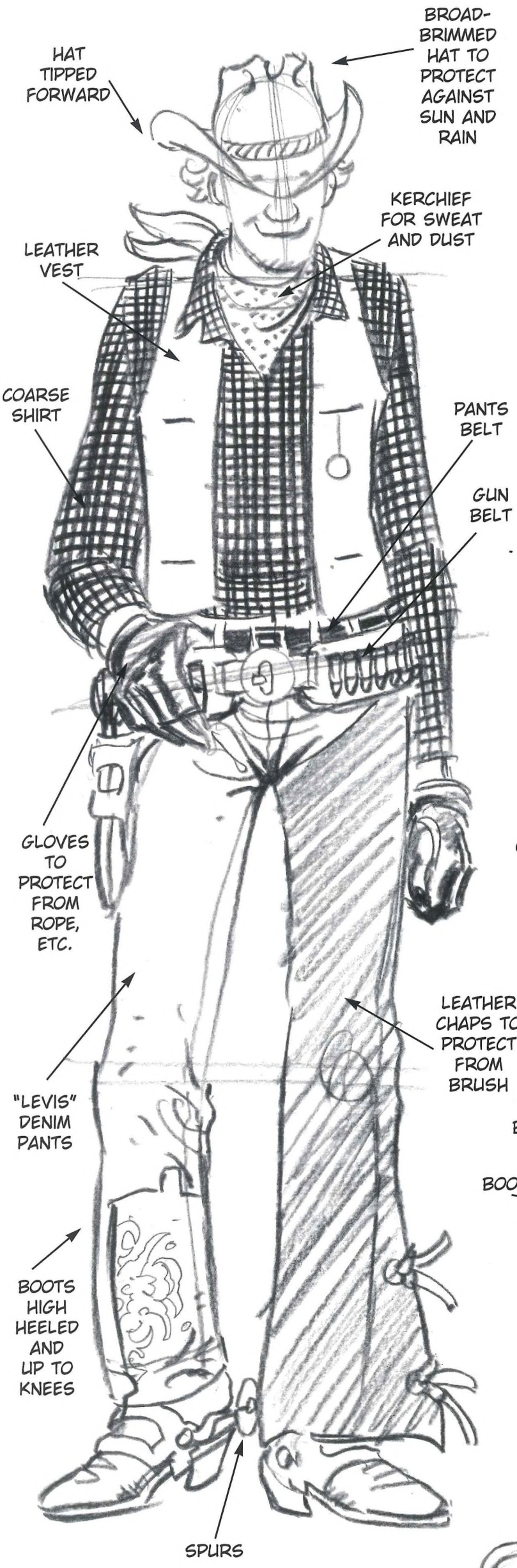
For practice, do several 3 to 4 panel sequences of various subjects. Take a section of your favorite comic book story and draw it in your own way. Do the drawings in pencil. For additional practice, ink your pencils. Remember: the more you draw, the greater the improvement in your ability.

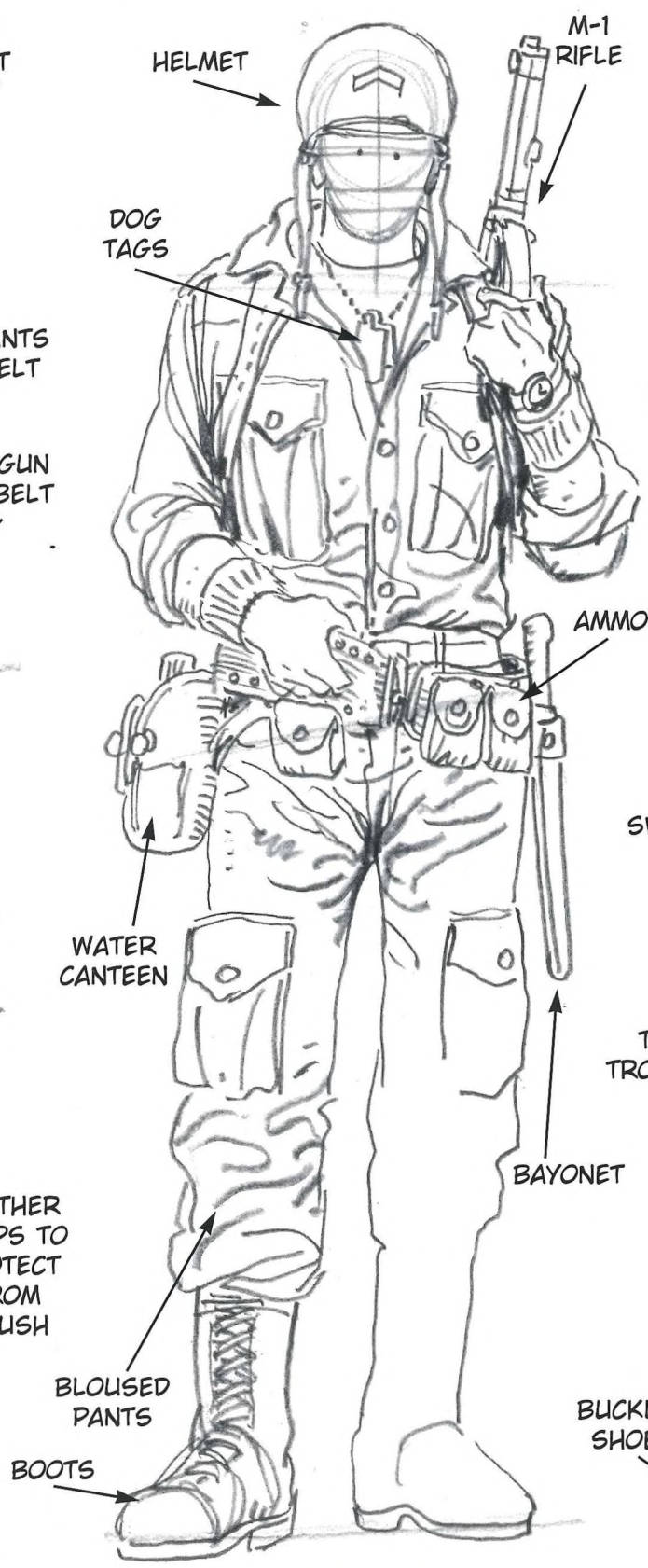


1. LONG SHOT OF CHARACTER SHOOTING, AND BEING SHOT AT.
2. CLOSER ON CHARACTER SHOOTING.
3. CLOSEST ON FACE, EXPRESSION.

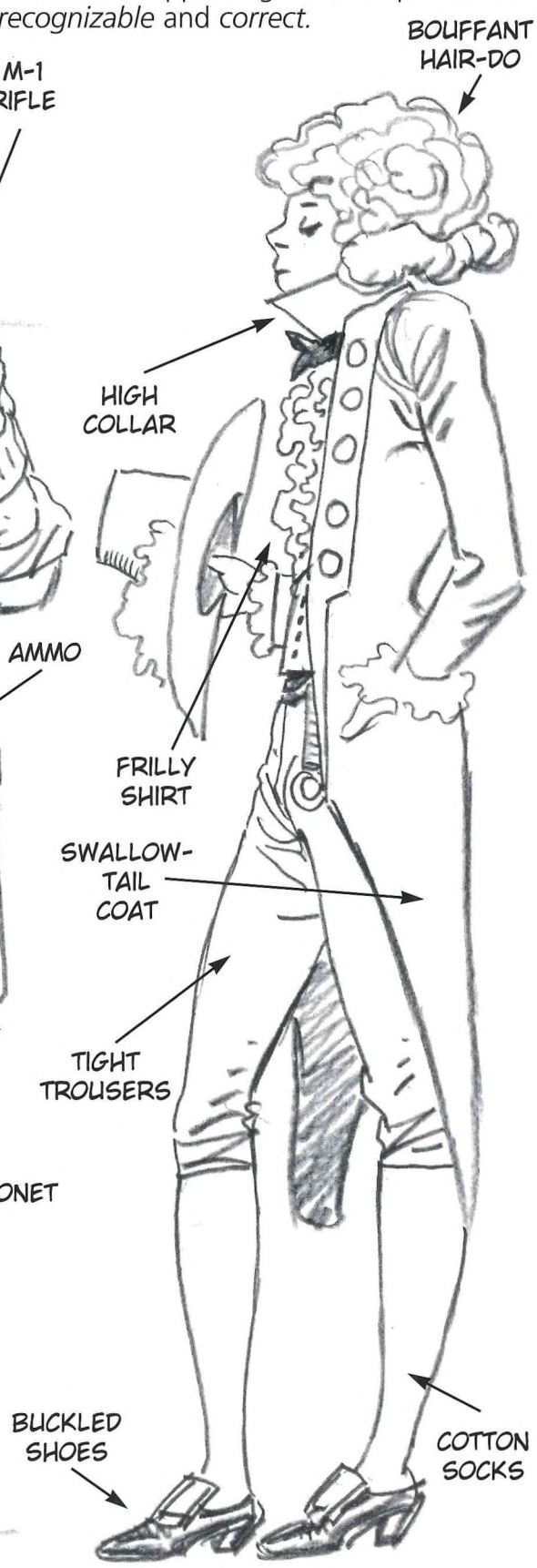
1. SEATED FIGURE SHUDDERING. STANDING FIGURE TURNS
2. SEATED FIGURE MORE CALM, ADDRESSED BY STANDING FIGURE.
3. SEATED FIGURE CHAGRINED AS STANDING FIGURE LEAVES.

There is a misconception that exists concerning cartoons. Because of the simplicity of the line drawings, it is thought that cartoon illustration is *easy.* After all, how difficult could it be to draw a funny rabbit or a peculiar-looking turtle? And details are really unimportant, aren't they? They're supposed to be *funny,* aren't they? So what's the difference? *Wrong.*
Drawing cartoon characters in humorous exaggeration (or realistically) demands a consistency. So that characters appearing in a sequence of panels in various positions will be *recognizable* and *correct.*





U.S. ARMY, C. 1942

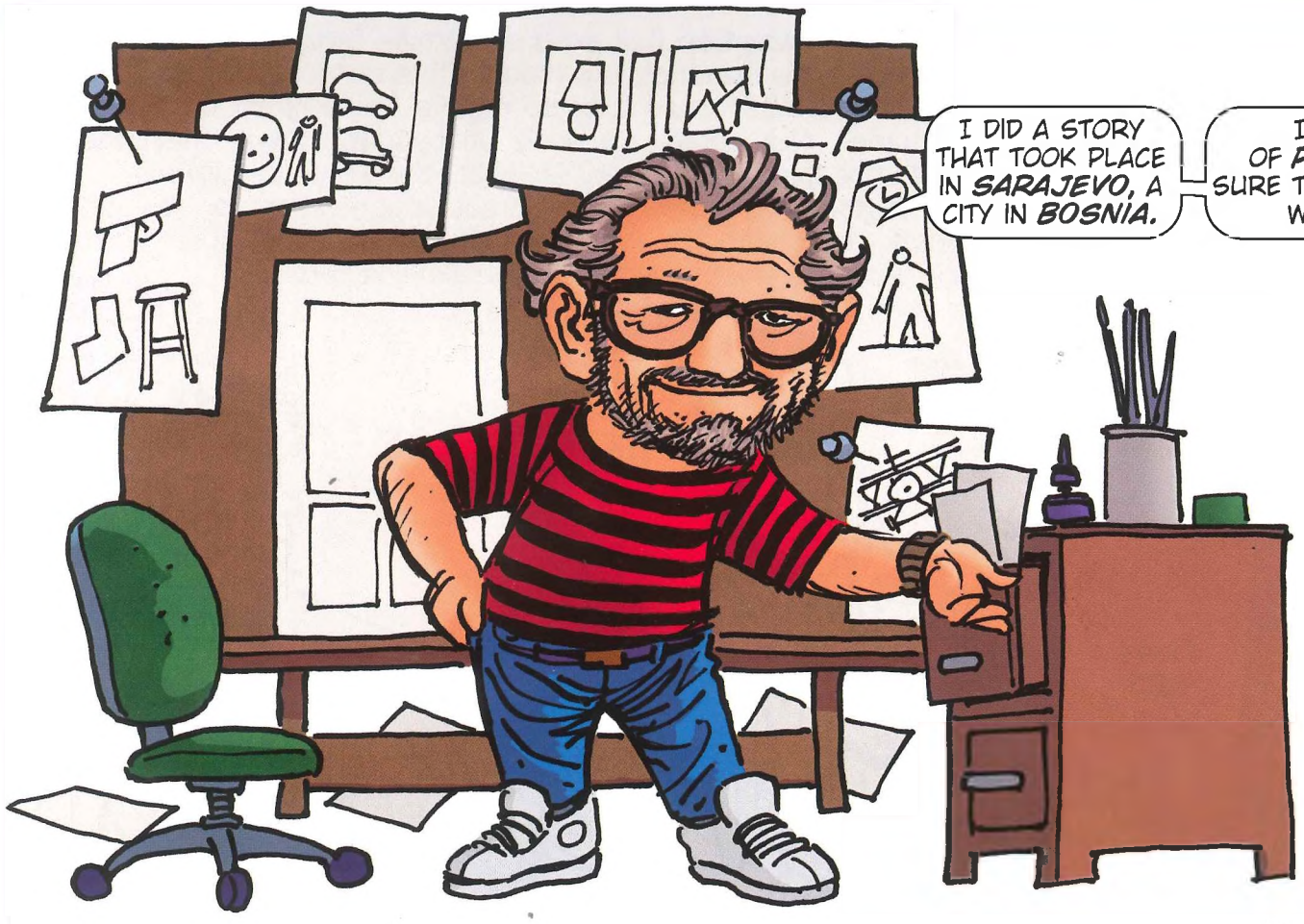


BRITISH PEER, C. 1760

Humor or *funny* drawings should also be carefully researched. When used properly, correct details lend credibility to the wildest, most imaginative cartoons.

In order to be effective, cartoons have to be believable, regardless of style. Research by means of photographs and detailed illustrations are important. For example, when drawing a western character, details (as noted) should be referenced and researched.

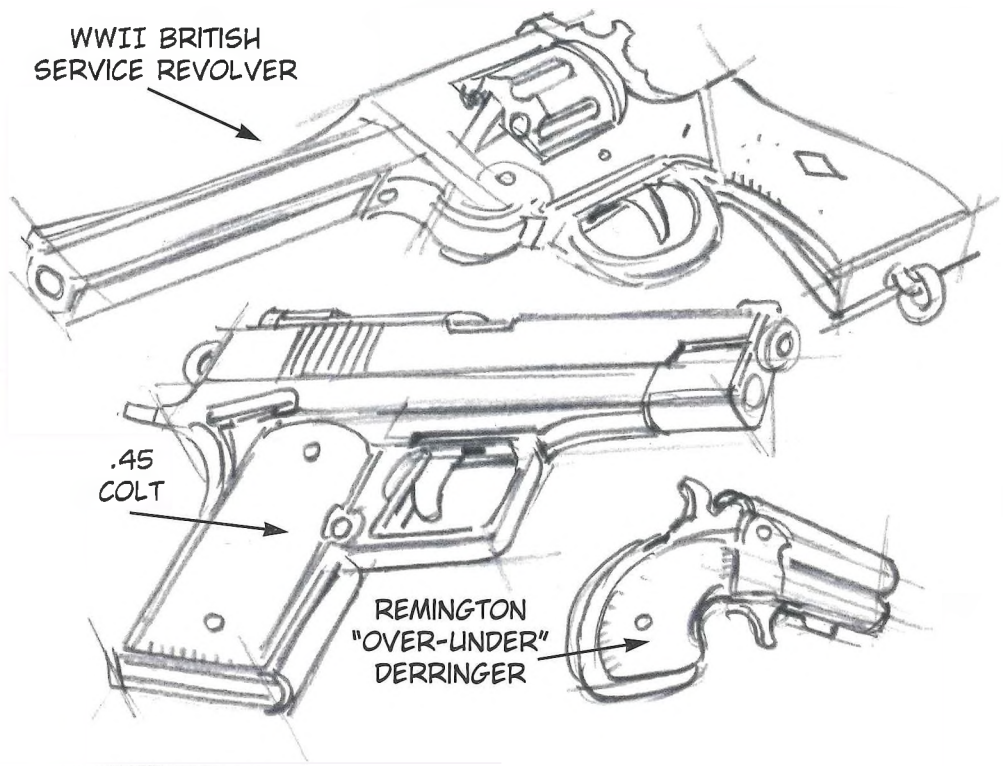
Military uniforms vary, depending on time period and nationality. The differences may be exaggerated for humor, but, should still reflect factual details.



A reference file system is an absolute imperative in every cartoonist's studio. Try this exercise. Without looking at it, draw an object with which you're familiar. Like a *table,* or a *lamp,* or your own *shoe.* Draw from *memory only.* Then, place the object in front of you and draw it. You'll be amazed at the differences of details. *That's* the difference between a cartoon that's *believable* and one that's not.

When illustrating a story that takes place in a mountainous locale, it's important to reference the specific terrain. A mesa in New Mexico looks different than an escarpment in the Rockies.

There are hundreds of varieties of handguns whose shapes and mechanical details differ greatly. A crime story loses credibility if the villain's *gun* doesn't look real. Or if a police station looks like a room in a house.



A simple object like a *chair* can make a difference in a domestic setting. A chair can reflect a particular era. It can suggest a *place,* such as a den, or a kitchen, or a dining room. It can give an impression of wealth or poverty. For your story to *look* right, your backgrounds have to *be* right.

COMIC BOOK SEQUENCE

T.V. or MOVIE STORYBOARD SEQUENCE

A cartoonist acquires abilities that are useful and applicable to many areas of graphic communication. For instance, graphic story-telling for *comic books* is similar to *story boards* for T.V. and movies. Many cartoonists have been hired by movie companies and T.V. producers to storyboard scripts. These boards enable directors to more easily visualize camera movement and dramatic placement. As an example, here is the same sequence done for a comic book and as a T.V. storyboard and their differences.

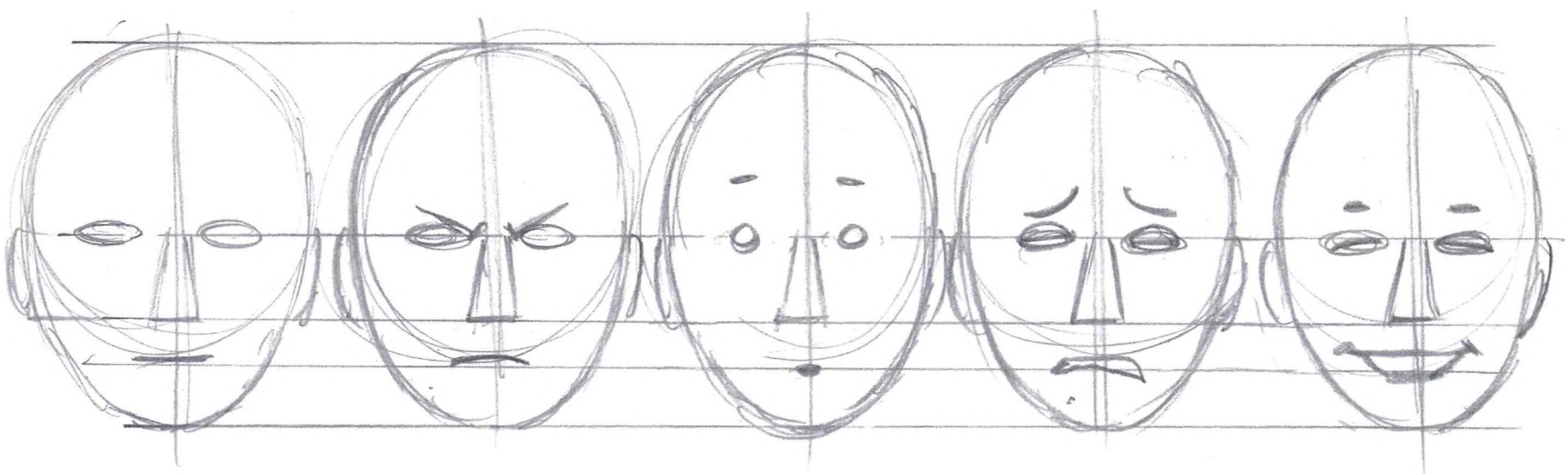
COMIC BOOK

1. Variable sizes for panels and page layout.
2. Balloons, captions and sound effects added.
3. Sequence flow is from selected illustrations.
4. Drawings must be finished including lettering, inking and color.
5. Art is prepared for reproduction and publication.

T.V. or MOVIE STORYBOARD

1. Frames are standard T.V. screen or movie screen size. No variations.
2. Speech, music and sound effects are used.
3. Sequence flow is continuous in movement and action and sound.
4. Drawings may be sketched in pencil with color suggestion.
5. Art is considered "throw-away," since its purpose is instructive, not for publication

In *both* situations, the cartoonist's job is to communicate or tell a story in a graphic form. The ability to deliver this service makes the cartoonist a valuable asset to many other graphic forms of communication arts.



Facial expression is an important part of graphic communication.

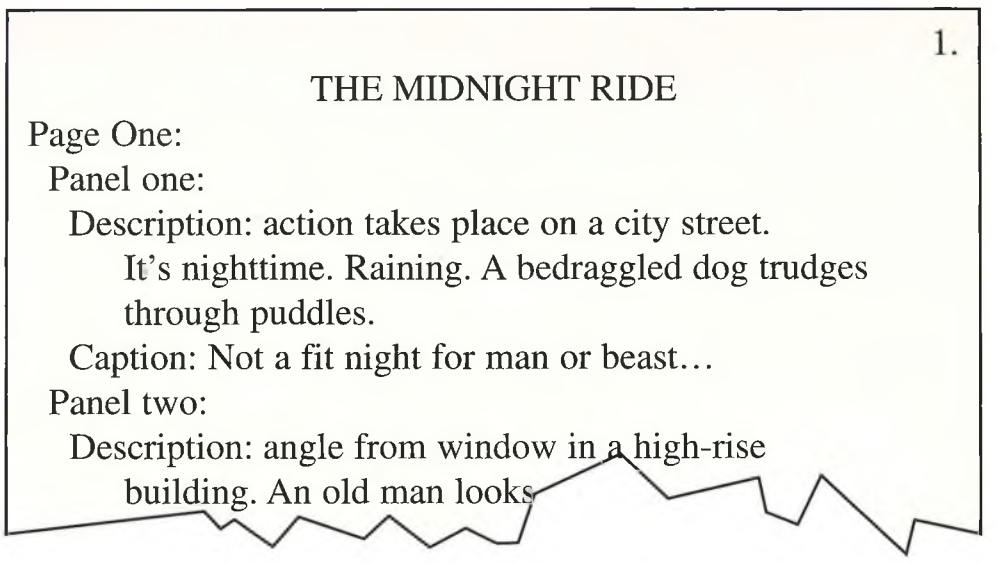
The changes that occur to a person's face as a result of expression and emotion need to be carefully studied. In attempting to draw them we discover the slightest variation in line can change or alter expressions radically. Degrees of emotional intensity can differ with even a minimum of line movement or location. Practice with some of your own character drawings. A half-raised eyebrow or a close-mouthed grin show varying ranges of emotions. Facial expressions convey emotions vital to story graphics, the art of telling a story in picture form.

This page of your story graphics course book is a final reminder of the step-by-step procedure to be followed in creating comic book art. This procedure is followed by most professional cartoonists.

Writing or Script

Comic book artwork starts with a *story.* Beginner cartoonists often make the mistake of trying to *write* and *draw* at the *same time.* That's like trying to do two jobs at once. Very difficult to do. It's a lot simpler to *separate* the two jobs. To *write* the story first, as if you were writing for *another* cartoonist to illustrate. Concentrate on the writing alone. When the script is finished, you're ready to draw.

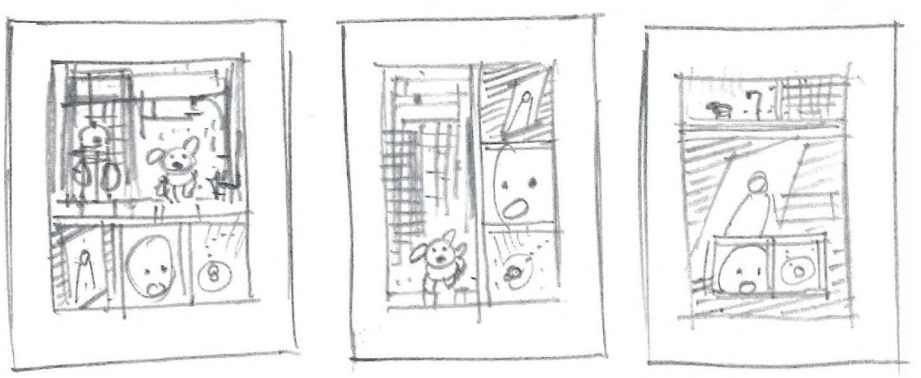
1.


1.
THE MIDNIGHT RIDE
Page One:
Panel one:
Description: action takes place on a city street.
It's nighttime. Raining. A bedraggled dog trudges through puddles.
Caption: Not a fit night for man or beast…
Panel two:
Description: angle from window in a high-rise
building. An old man looks

Sketch Layout

Based on the script, do "thumbnails" or small sketches for page layouts. Use the insert paper in this course book for preliminary sketching. Do *several* layout sketch ideas and select the best parts for your final layout.

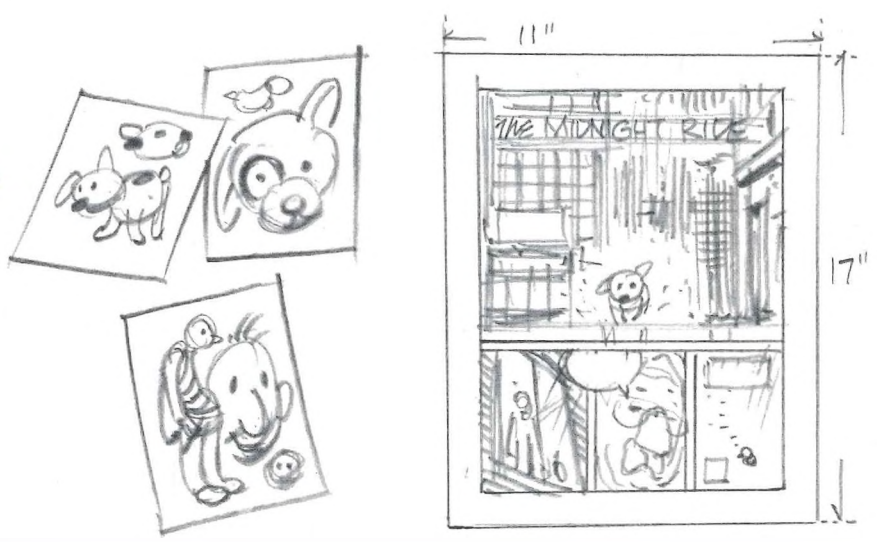
2.



Penciling

Apply your selected preliminary sketch layouts to your full sized 11" x 17" two-ply homework board. Begin by rough-penciling your drawings *lightly. Build* your illustrations. Include text, balloons and sound effects. They are important elements in your panel and page compositions. Complete your pencil drawings in preparation for ink rendering. Remember to tilt your board at a 90° angle from your eyes.

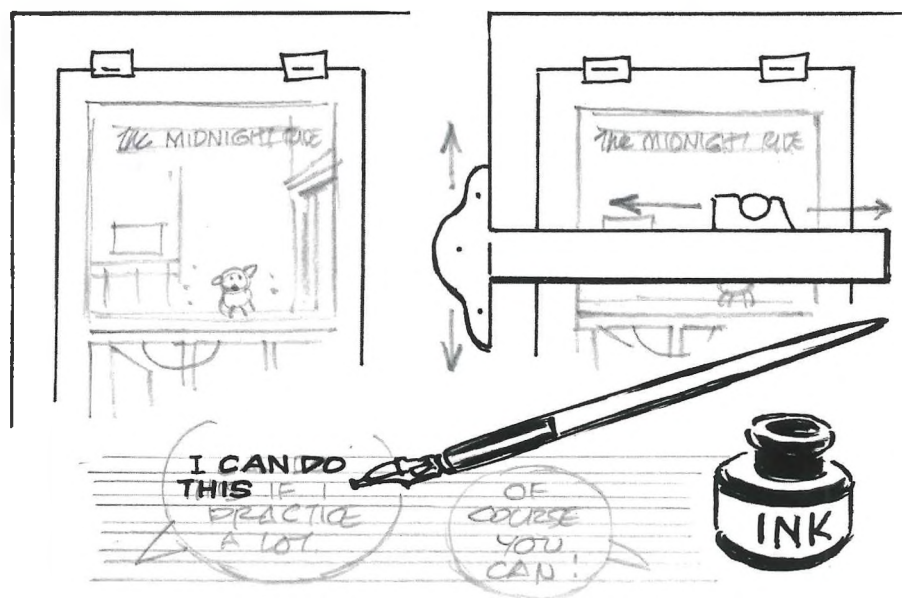
3.



Lettering

A. First, tape down your two-ply board to your table or lapboard.
B. Make sure your T-square is at a proper angle to your page layout.
C. Slide your Ames Guide along the T-square edge, holding the T-square firmly in place.
D. Draw lettering guide lines lightly by placing the pencil's point into the proper holes in the Ames Guide.
Select your *lettering pen nib* and ink the lettering. When the lettering is dry, ink balloon outlines and panel borders.

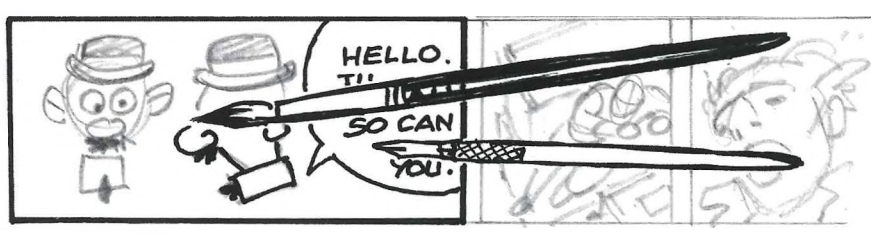
4.



Inking

Use your brush and pen to "ink" over your pencil drawing. After the ink dries, erase all the pencil drawing. Press gently but firmly on the eraser.

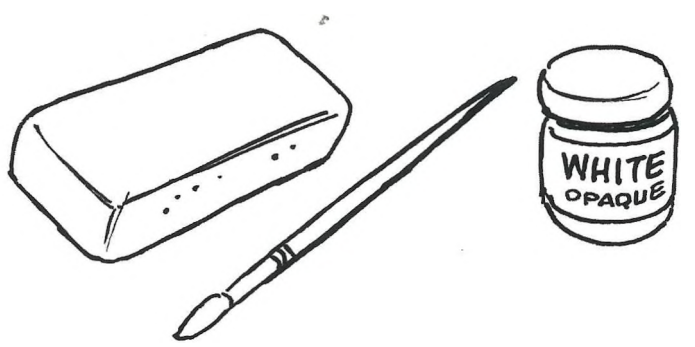
5.



Final Clean-up

After carefully erasing pencil, apply white opaque paint to correct inking errors and smudges.

6.



Note: It's a good idea to *practice* your lettering and inking on another piece of paper before you try it on your drawings. *Refer to your video at all times.* Improving your ability to draw is a matter of *practice* and *patience.* Don't expect perfect results the first time. You *can* attain the improvement you seek by drawing, drawing, and more drawing.

The homework assignments throughout this course have reflected a wide variety of subject matter. Cartoonists are often called upon to illustrate stories from science fiction to westerns. From humor to horror. At first, it may seem like a difficult, almost insurmountable task. But, part of the enjoyment of cartooning is trying new approaches and learning new things. *Improvement in drawing begins with making mistakes,* not from repeating the same drawings we already know how to do well. And, as I've mentioned many times before, we improve our ability to draw by *drawing, drawing,* and *more drawing.*

SCRIPT

title: "Injuns"

Panel One / Description:

We open with a large panel ("splash"), occupying at least two-thirds of the page. The scene is the Arizona Territory in the mid-1800s. Desert area. Little vegetation, except for cactus and scrub. A lone horseman is galloping towards us, leaving a cloud of dust behind. He's looking behind, as he urges his horse forward. He's covered with dust and dirt. His hat flies off behind him. The horse is straining, tongue hanging out, he's been running for miles.

Caption : The sound of hooves drum a wild tattoo on the hard, dry clay of the Arizona desert…

Panel Two / Description:

Closer on the cowboy's intense face as he leans forward on his horse and looks back over his shoulder. The horizon is filled with indians on horseback. Cowboy's horse continues to run at full gallop.

Cowboy (thought): Th-they're… gonna… block me in!

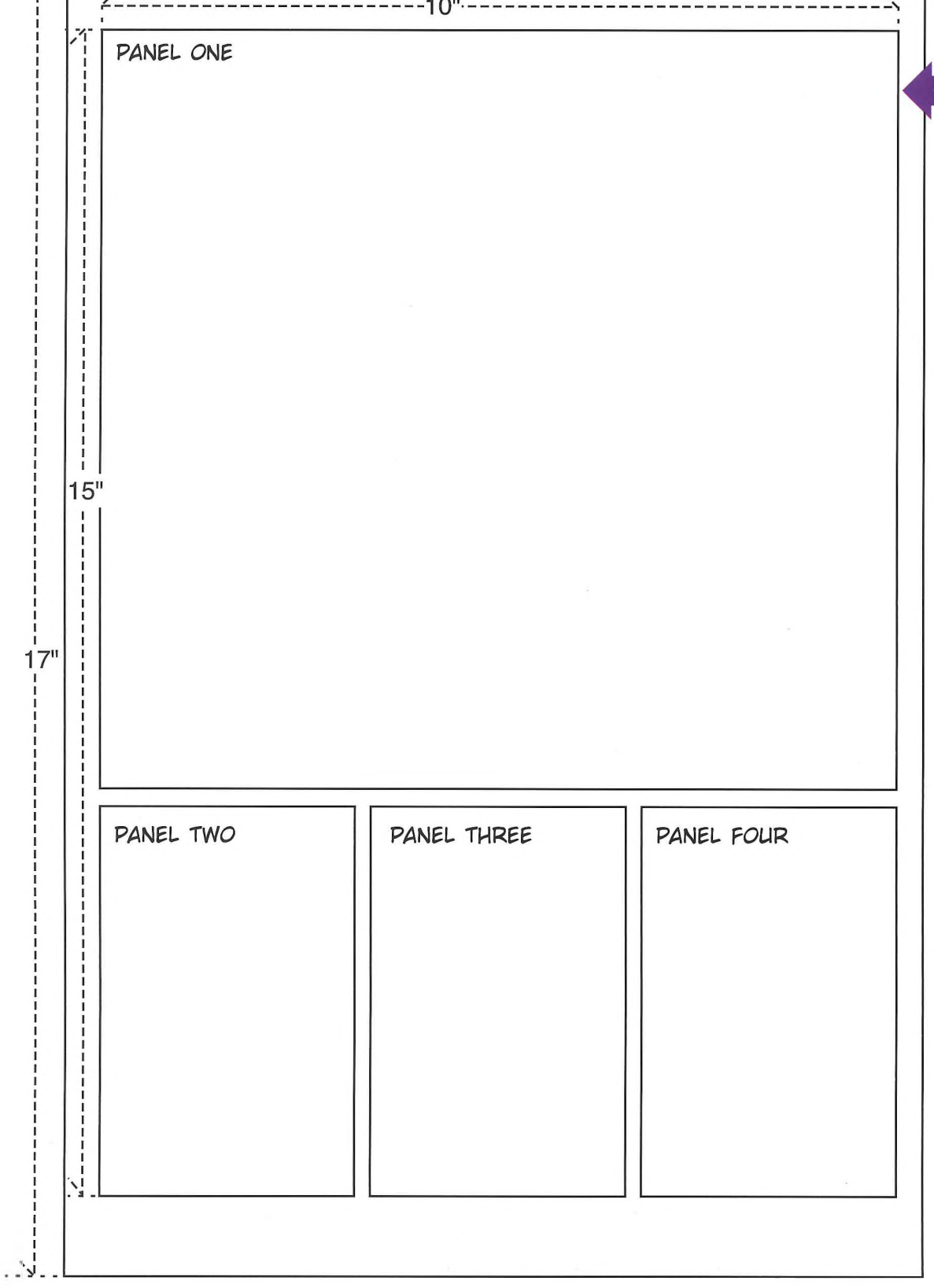
Panel Three / Description:

Close-up of Indian chief in full regalia amidst his tribe. All on horseback. All armed with spears, bows and shields. The chief raises his spear and yells to attack.

Panel Four / Description:

The cowboy's horse trips and falls as the cowboy goes tumbling to the ground.

2-PLY 11" x 17" HOMEWORK BOARD



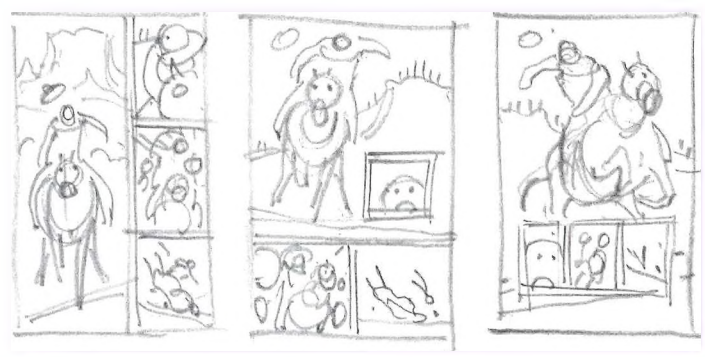
Once again, allow me to repeat the procedure for your homework assignment. First, find the proper reference for the story you are about to illustrate. The story calls for:

1. Arizona landscape
2. Indians *(costumes)*
3. Horses *(in motion)*
4. cowboy *(gears, guns, etc)*

Design your page layout by doing small, rough sketches and "thumbnails". Then,adapt your sketches to the 11" x 17" two-ply homework board in this order:

1. pencil
2. lettering
3. ink lettering and borders
4. ink artwork
5. erase pencils
6. clean up with white paint

"THUMBNAIL" SKETCHES



When completed, make a reduced copy (approx. 6" x 9", a 64% reduction) on plain paper. Color the copy with water colors, Dr. Martin dyes, color pencils or markers.

*These materials not included in kit.

I hope that the course you've just completed has been of benefit to you. If you're uncertain, take another look at your drawings from your *first* lesson and those of your *last* lesson. Compare them. You should see a distinct improvement between the two. And that improvement will continue as long as *you* continue to practice and draw. Indeed, your gratification and enjoyment will increase as your drawings more closely resemble the graphic images in your mind's eye. This becomes a never-ending circle. The more you practice the more you will improve. The more you improve, the greater the satisfaction, and the more you want to draw. The more you draw, the more you improve, and so on. It's a wonderful whirlpool in which to be caught.

Joe Kubert's World of Cartooning Courses

Just a reminder that we have a number of other courses available at a *reduced cost.* Only your *first* course, which you've just completed, includes the World of Cartooning™ Basic Materials Kit. Therefor, subsequent courses which do *not* include the kit are reduced by $50.00. This discount applies *only* to those students who have completed their first course and are requesting *additional courses.* The five 11"x 17" two-ply homework illustration boards are included in every course package, with the appropriate course book and video instructions.

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COURSES PRESENTLY AVAILABLE

PENCILING

A complete study and explanation of pencil art for comic books and cartooning in general. The final preparations before inking. Focus is on use of tools, panel composition, page layout and all elements of finished pencil illustration in multiple styles.

INKING

Detailed instruction on usages of pen(s), brush(es) and ink. This in-depth study includes varieties of techniques and ink effects by veteran professional inkers.

HORROR

One of the most popular and long-lasting genres in comic books, this course of instruction delves deeply into vampires, monsters, ogres, mutants, witches, aliens and much more. Learn the importance of light and shadow, mood, character development in terms of humor and dramatic impact.

STORY GRAPHICS

This course is a "must" for the would-be aspiring cartoonist. Essentially, the cartoonist is a *story-teller.* A *communicator.* The cartoonist uses pictures as a writer uses words. This course will teach you *how* to tell a story-- *any* story in *any* style-- in a graphic form.

HEROES AND SUPERHEROES

Comic books and Superheroes are synonymous. But, Superheroes have existed long before the advent of comic books. This course contains information and instruction on the creating of Superheroes that will enrich your interest and improve your abilities to portray this particular subject graphically.

COURSES AVAILABLE SOON

HEADS 'N' HANDS
HUMOR, LETTERING, 'N' SOUND EFFECTS
COVERS 'N' SPLASHES
BLOOD 'N' GUTS (War and Battle)
ANIMALS- DEAD or ALIVE
(Dinosaurs, Horse, Dogs, Apes, Dragons, etc.)

FUTURE COURSES WITH A FOCUS ON COMIC BOOKS AND CARTOONING:

CARICATURES
SEMI-ANIMATED
PAINTING
VILLAINS
WRITE 'N' DRAW
SCIENCE FICTION
WESTERNS
GUYS AND GIRLS
CLOTHING, DRAPERY, AND WRINKLES
HISTORICAL SUBJECTS
GENRES (Western, Crime, Sci-Fi, Dinosaurs, etc.)
ILLUSTRATE AN 8-PAGE STORY
MODEL AND ACTION FIGURE DESIGN
CAVEMEN 'N' DINOSAURS
CARS 'N' GADGETS 'N' THINGS

STORY-GRAPHICS

My purpose in offering this course is to nurture, enlighten and encourage. Do you like to draw and want to know more of what it takes to be a *cartoonist?* A *comic book artist?* A *graphic story-teller?* This course book is my attempt to give answers through a combination of learning and enjoyment.
For all of us who take pencil in hand, drawing is an almost tactile gratification. For those of us who have chosen to become cartoonists, communicating by pictures is our ultimate reward.
This course contains my own experiences in the field of comic books as a cartoonist, writer, letterer, colorist, editor and publisher. I have been a professional in this field for over sixty years. I'm still here. I'm still working. And I'm still learning.
I believe that if you apply yourself to the information contained in this course, you can improve your drawing ability and gain some of the greatest pleasures in your life. This is the way. The rest is up to *you.*

Joe Kubert

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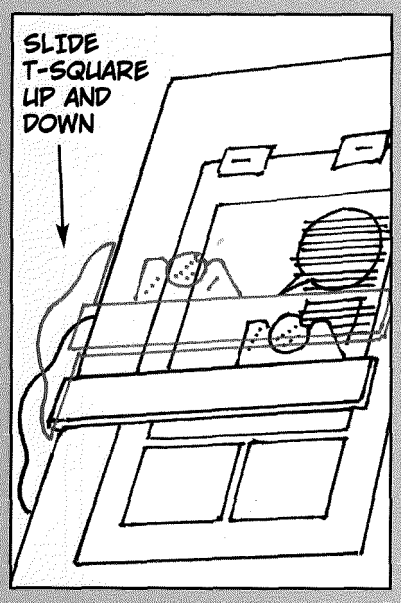
HI. YOU'LL BE SEEING A LOT OF ME THROUGHOUT THIS COURSE BOOK. I'M HERE TO HELP... AND I'LL BE WITH YOU EVERY STEP OF THE WAY.
REMEMBER HOW GOOD YOU FELT WHEN YOU DID YOUR FIRST CARTOON DRAWING? FOLLOW MY INSTRUCTIONS... AND PRACTICE... AND YOU'LL ENJOY DRAWING MORE'N YOU EVER DID BEFORE. SO... LET'S GET STARTED...
INK
TM

TOOLS CARE AND MAINTENANCE OF EQUIPMENT

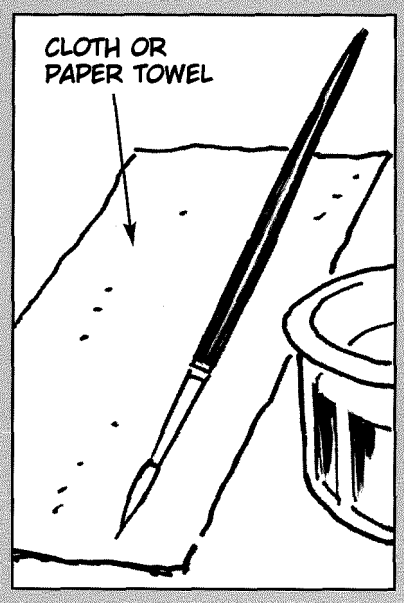
The tools and materials which you have received in your initial course kit are of superior professional quality. They can, however, be damaged if not cared for properly. Follow these tips, and they will last and serve you well.

T-SQUARE



Your table or lap board acts as a straight edge for your T-square and Ames lettering guide.

BRUSH

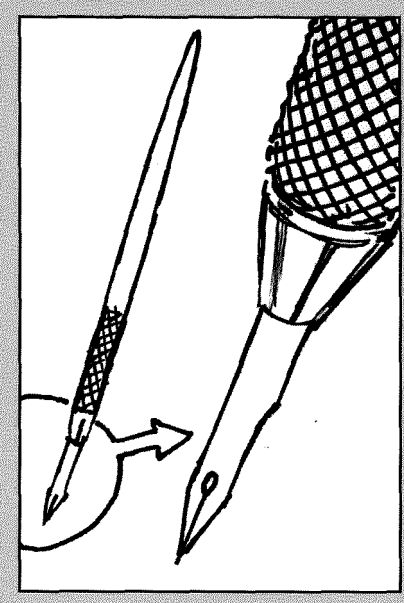


Clean brush in water after use. Do not leave brush in water. After cleaning, dry brush to a point using a soft, clean cloth.

LETTERING PEN

Dip pen nib in water and clean by wiping with cloth to dry.

DRAWING PEN

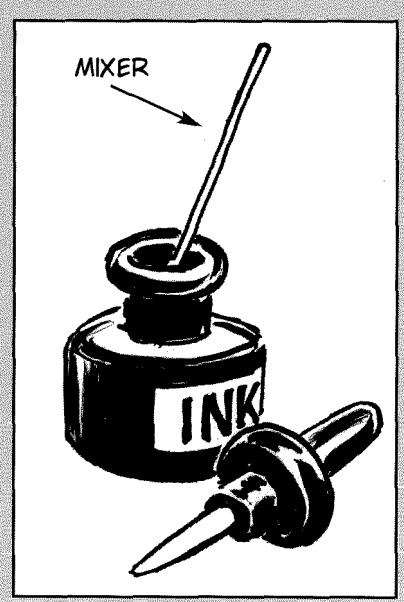


Same as with lettering pen.

ERASER

Use after ink is dry to erase pencil drawings. Also, for pencil errors, of course.

INK

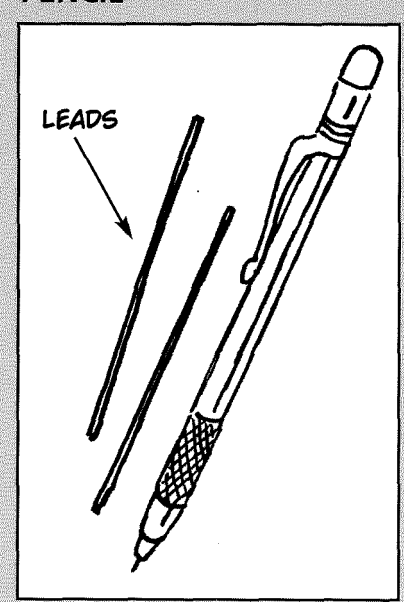


All inks have a tendency to separate liquid from pigment when left standing. Shake bottle gently before use and stir upon opening.

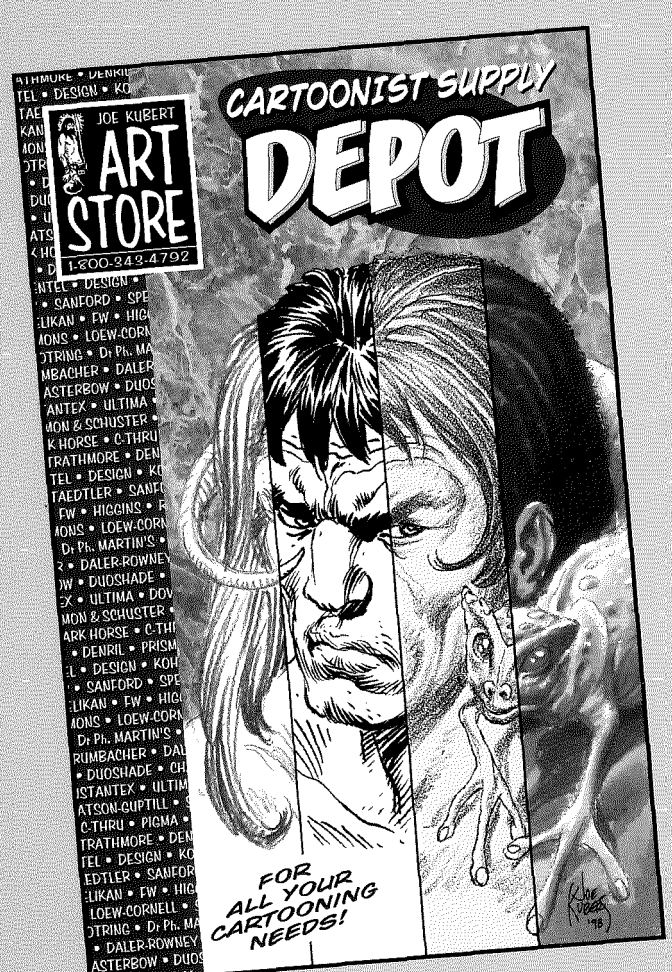
WHITE PAINT

Use at sour cream consistency to correct inking errors. Thin with a few drops of water. Use only the brush with white hair for white paint.

PENCIL



Use 3H lead for preliminary sketches and 2H lead for finish. Don't apply heavy pressure when drawing.



The Joe Kubert Art Store Catalog

A problem which faces most aspiring cartoonists is obtaining the proper tools used for the art of cartooning. Professional cartoonists have recommended materials they have acquired and use to other professionals. Particular brushes, pens, inks, colors, paper, erasers, pencils and a vast array of stuff too numerous to mention.

Included with your Course Lesson Book, the video, basic equipment and homework paper is a special *Cartoonists' Art Materials Catalog.* This catalog has been assembled specifically for those whose central interest is in the area of *cartoon art.* Within its pages are all the materials needed to successfully accomplish your artistic endeavors.

The catalog is a compilation of a wide variety of these materials. Purchases are available to students of these Correspondence Courses at a reduced discount price by mail.

Additional information on placing orders and merchandise deliveries may be obtained by calling this toll free number: 1-800-343-4792.

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